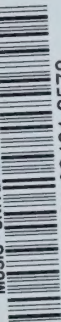



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VOLUME II

MODERN FRENCH SONGS

EDITED BY PHILIP HALE
VOLUME II
GEORGES TO WIDOR

FOR LOW VOICE



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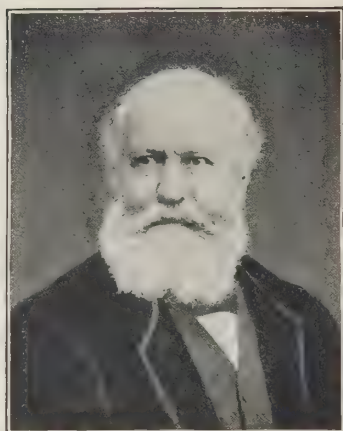
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JULES MASSENET



CHARLES GOUNOD



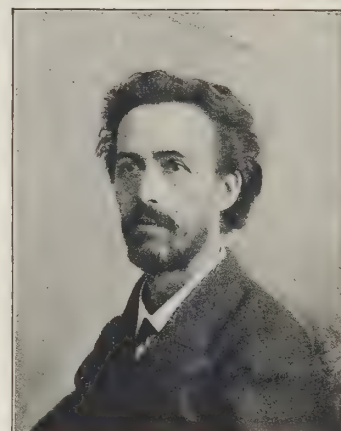
CAMILLE SAINT-SAËNS



ÉDOUARD LALO



AUGUSTA HOLMÈS



BENJAMIN GODARD



VINCENT D'INDY



ALEXANDRE GEORGES



GEORGES HÜE

MODERN FRENCH SONGS



BIOGRAPHICAL SKETCHES

GREATER attention has been paid in the preparation of these sketches to the ultra-modern composers, or to those comparatively unknown in this country, than to those whose lives are recorded at length in English music dictionaries. An exception has been made in the case of Berlioz, Massenet and Saint-Saëns, with a view to the dates of compositions.

The reader will find much information concerning the operas, oratorios and cantatas of composers here mentioned by consulting Adolphe Jullien's "Musiciens d'Aujourd'hui," 2 vols. (Paris, 1892-94). Other books of reference are the *Mercur de France* (published in Paris monthly), the volumes of collected *feuilletons* by "Willy," or "L'Ouvreuse"—Henri Gauthier-Villars (1890-1901); and Gustave Robert's "La Musique à Paris" (1894-1900).

When the name of a city is not mentioned in connection with the performance of an opera or other work, the town of that performance was Paris.

ABBREVIATIONS: *a.*—act; *acc.*—accompaniment; *cant.*—cantata; *comp.*—composed; *dr. leg.*—dramatic legend; *dr. or.*—dramatic oratorio; *dr. sc.*—dramatic scene; *dr. sym.*—dramatic symphony; *fant.*—fantasia; *in coll.*—in collaboration; *lyr. com.*—lyric comedy; *lyr. dr.*—lyric drama; *lyr. ep.*—lyric episode; *lyr. pant.*—lyric pantomime; *lyr. sc.*—lyric scene; *lyr. sym.*—lyric symphony; *lyr. tr.*—lyric tragedy; *mus. com.*—musical comedy; *m. d.*—music drama; *mim.*—mimodrama; *op.*—grand opera; *Opé.*—the Paris Opéra; *op. c.*—opéra-comique; *Op. C.*—the theatre of the Opéra Comique, Paris; *or.*—oratorio; *ov.*—overture; *pant.*—pantomime; *perf.*—performed; *sc.*—scena; *son.*—sonata; *sym.*—symphony; *sym. p.*—symphonic poem.

GEORGES, ALEXANDRE

Born at Arras, February 25, 1850. Pupil at the Ecole Niedermeyer, Paris, where he took prizes. Organist of St. Vincent de Paul and teacher at the Ecole Niedermeyer. "Le Printemps," *op. c. 1 a.* (Paris, 1888); "Poèmes d'Amour," *lyr. op. 3 a.* (Paris, 1892); "Charlotte Corday," *lyr. dr. 3 a.* (1901); incidental music for Villiers de l'Isle-Adam's "Nouveau Monde" (1883) and "Axel" (1894); for "Alceste" (1891). "Nôtre Dame de Lourdes," *or.* (1899); "Le Chemin de Croix," *or.*; "Naissance de Venus," *sym. p.* (1898); music to the "Passion"; "Danses Chantées"; "Chansons de Miarka" (1895); songs, etc.

GODARD, BENJAMIN

Born at Paris, August 18, 1849; died at Cannes, January 11, 1895. Pupil of Richard Hammer and Vieuxtemp; pupil of Reber (composition) at Paris Conservatory, he competed in vain for the prix de Rome, 1866-67. Violinist, quartet player (viola) and conductor. He was awarded the Prix Chartrier by the Institute of France for "merit shown in the department of chamber-music."

Operas: "Pedro de Zalema," *op. 4 a.* (Antwerp, 1884); "Jocelyn," *op. 4 a.* (Brussels, 1888); "Dante," *lyr. dr.*

4 a. (1890); "La Vivandière," *op. c.*—orchestration completed by Paul Vidal (1895); "Les Guelfes," *op. 5 a.*—overture played in 1883—(Rouen, 1902).

Stage music to Legendre's "Beaucoup de bruit pour rien," after Shakespeare (1887); to Fabre's "Jeanne d'Arc" (1891).

Orchestral: "Scènes poétiques" (1879); "Diane," *dr. poem* (1880); Symphonie ballet (1882); Gothic symphony; Overture dramatique (1883); "Symphonie Orientale" (1884); "Symphonie légendaire" (1886); orchestral suites "Lanterne Magique," "Brésilienne," "Sur la Montagne," "Kermesse," "Tasse," *dr. sym.* in three parts for solo voices, chor. and orch. (prize of City of Paris, with Dubois' "Le Paradise Perdu," 1878).

Concertos: two violin concertos—No. 2, "Concerto Romantique" (1876); piano concerto (1878).

Chamber music: Sonata for 'cello and piano; Scènes Ecossaises for oboe and piano; sonatas for violin and piano; piano trio; string quartet.

Many piano pieces; "L'Aurore," for bass and orchestra (1882); over one hundred songs.

See H. Imbert's study in "Médaillons contemporains" (Paris, 1903).

GOUNOD, CHARLES FRANÇOIS

Born at Paris, June 17, 1818; died at Saint-Cloud, October 17, 1893. Pupil of Reicha; then of Halévy and Lesueur at the Paris Conservatory; prix de Rome, 1839. Organist and conductor of the Missions. Conductor of the Orphéon. Member of the Institute, 1866.

Operas: "Sapho," *op.* 3 *a.* (*Opé.*, 1851); "La Nonne Sanglante," *op.* 5 *a.* (*Opé.*, 1854); "La Colombe" (Baden, 1860); "Le Médecin Malgré lui," 3 *a.* (Th. Lyrique, 1858); "Faust," 5 *a.* (Th. Lyrique, 1859); "Philémon et Baucis," 3 *a.* (Th. Lyrique, 1860); "La Reine de Saba," 5 *a.* (*Opé.*, 1862); "Mireille" (Th. Lyrique, 1864); "Roméo et Juliette," 5 *a.* (Th. Lyrique); "Cinq-Mars," 4 *a.* (*Op. C.*, 1877); "Polyeucte," *op.* 5 *a.* (*Opé.*, 1878); "Le Tribut de Zamora," 4 *a.* (*Opé.*, 1881). Stage music to "Ulysse," (1852); "Les Deux Reines" (1872); "Jeanne d'Arc" (1873). Oratorios: "Tobie" (Lyons, 1854); "Gallia" (London, 1871); "The Redemption" (Birmingham, 1882); "Mors et Vita" (Birmingham, 1885). Masses, cantatas, motets, psalms, choruses, symphonies, orchestral pieces, chamber music, songs, piano pieces. Author of method for Cor à pistons; "Etude sur le 'Don Juan' de Mozart"; "Etude sur 'Ascanio' de St. Saëns" (1889); "Mémoires d'un artiste" (1897). See "Notice," by H. Delaborde (1894); also by Th. Dubois (1894); "Ch. Gounod et son œuvre," by L. Pagnerre (1890).

HAHN, REYNALDO

Born at Caracas, Venezuela, August 9, 1874. Pupil of Massenet at the Paris Conservatory, he took minor prizes 1888-91. "Ile du rêve," 3 *a.* (Paris, 1898); "La Carmélite," *mus. com.* 4 *a.* (1902); "Nuit bergamesque," *sym. p.* (1897); incidental music to Daudet's "L'Obstacle" (1890).

HOLMÈS, AUGUSTA MARY ANNE

Born at Paris of Irish parentage, December 16, 1847; naturalized Frenchwoman in March, 1879; died at Paris, January 28, 1903. Pupil of Lambert (Versailles), Klosé and César Franck.

Operas: "Héro et Leandre" (Opéra Populaire, 1874); "Les Argonautes" (concert performance, 1881); "La Montagne Noire," *lyr. dr.* 4 *a.* (*Opé.*, 1895).

Psalm "In Exitu" (1873); "Astarte," *ov.* (1875); Andante Pastorale from a sym. "Orlando Furioso" (1877); "Lutèce," *sym.* (2d prize, City of Paris), 1st performance at Angers (1884); "Pologne," *sym. p.*; "Irlande," *sym. p.* (1882); "Pro Patria Ludus," *sym. ode* for ch. and orch. (after a mural picture by Puvis de Chavannes—Conservatory concert, 1888); "Triomphe de la République," triumphal ode (Palais de l'Industrie, 1889); "Hymne à la Paix," for Dante and Beatrice Festival (Florence, 1890); "Au Pays bleu," orch. suite (1891); "Hymne à Apollo," solo voices, ch. and orch. (1899); "Andromède," *sym. p.* (1900); "Veni Creator;"

"Les Sept Ivresses;" "Vision de Sainte Thérèse" (1889); "La Vision de la Reine," *cant.*; music to Bordese's cycle "Contes Mystiques;" a setting of poems by Catullus; a hundred or more songs, some of them signed by her "Hermann Zenta."

Henri Gauthier-Villars wrote of her in 1889: "Somebody spoke of her as 'a pretentious blue-stockings.' Oh, no! She wears boots, boots with spurs on them. She is certainly not a woman in her use of the brass in the 'Ode Triomphale;' here she is a whole regiment; and at any rate she may justly be called, 'La Fiancée du Cymbalier.'"

See Villiers de l'Isle-Adam in "Chez les Passants;" Imbert's "Nouveaux Profils de Musiciens" (Paris, 1892); Saint-Saëns "Harmonie et Mélodie" (pp. 225-239).

HÜE, GEORGES ADOLPHE

Born at Versailles, May 6, 1858. Pupil of Reber and Paladilhe at the Paris Conservatory; prix de Rome, 1879; Cressent prize, 1881; City of Paris prize, 1885. "Les Pantins," *op. c.* 2 *a.* (1881); "Rubezahl," *sym. leg.* (1886); "Résurrection," sacred episode (1892); "Le Berger," ballad; Fantasia for violin (1893); stage music for "La Belle au bois dormant" (1894); "Cœur brisé," *pant.* (1890); "Le Roi de Paris," *op.* 3 *a.* (1901); "Titania," 1903; Symphony (1882); "Résurrection," sacred episode (1890-92); "Sommeil d'Hercule" (1892); "Kunesse," *cant.* (1897); "Scenes de Ballet" for orch. (1897).

See an elaborate biographical sketch in the *Musical Courier* (N. Y.), May 15, 1901.

INDY, PAUL MARIE THÉODORE VINCENT D'

Born at Paris, March 27, 1852.¹ Studied for the bar against his will, and preferred the lessons in harmony of Lavignac and the piano lessons of Diémer. Served during the Franco-Prussian War, then became connected with Colonne's Concerts du Châtelet as kettledrummer, afterward chorus-master. Entered the Paris Conservatory to study the organ with César Franck: 1st accessit, 1875. He then left the Conservatory to study counterpoint and composition with Franck. In 1887 he became chorus-master of the Lamoureux concerts and he helped prepare the first performance of "Lohengrin" in Paris (Eden Théâtre, May 3, 1887). One of the founders of the Société Nationale de Musique, he became president after the death of Franck. He was one of the founders in 1896 of the Schola Cantorum, of which he is now director. He was a Wagnerite of the early seventies. As conductor, he has travelled extensively.

Stage works: "Attendez moi sous l'orme," 1 *a.* (*comp.* 1876-78; *Op. C.*, 1882); "Fervaal," musical action in 3 *a.* and a prologue (*comp.* 1889-95; Monnaie, Brussels, 1897); "L'Etranger," musical action (Brussels, 1903);

¹ Date given me by the composer. "1851" is the year in the records of the Paris Conservatory.

incidental music to Alexandre's "Karadec" (1891); to Mendès' tragedy "Médée" (1898).

Orchestral works: "La Foret Enchantée," *sym. ballad* (1878); "Wallenstein," trilogy after Schiller (*comp.* 1873-81); "Piccolomini" (*perf.* 1874); "Mort de Wallenstein" (*perf.* 1880); "Le Camp" (1884; first performance as a whole, 1888); "Saugefleurie," legend (*comp.* 1884; *perf.* 1885); symphony for piano and orch. on a French mountain air (*comp.* in 1886; *perf.* in 1887); Fantaisie on folk-songs for oboe and orch. (1888); "Istar," symphonic variations (*comp.* 1896; *perf.* Brussels, 1897); varied choral for saxophone and orch. (1903); symphony in B flat, 1904). Suite from the music to "Médée."

Chamber works: piano quartet (1878); suite in D in the old style for trumpet, two flutes and strings (1886); trio for piano, clarinet, 'cello (1886-87); 1st string quartet (1890); 2d string quartet (1897-98); "Chanson et Danses," for wind instruments (1898).

Vocal works: "La Chevauchée du Cid," scene for bar. and orch. (composed as a song 1877; remodelled and performed in 1884); "Le Chant de la Cloche," *dr. leg.* after Schiller—City of Paris prize of 1886—(*comp.* 1879-83; *perf.* 1886); "Clair de Lune," voice and orch. (1880); "Ste. Marie Magdeleine," *cant.* (1885); "Sur la Mer," chorus for female voices (1888); "Deus Israel," motet (1896); "Lied maritime," for voice and orch. (1896); a few songs.

Piano pieces: "Poème des Montagnes," suite (1881); "Helvetia," three waltzes (1884); "Schumanniana," three pieces (1887); "Tableaux de voyage," thirteen pieces (1889).

"La Chanson des Aventuriers de la Mer," bar. and orch. (1870); "Symphonie chevaleresque: Jean Hunyade" (1876); overture "Antoine et Cléopâtre" (1877), are not included by M. d'Indy in the manuscript catalogue drawn up by him, nor is the cantata for the inauguration of Augier's statue at Valence (1893).

D'Indy is the librettist of his two serious operas, a collaborator with Tiersot in collections of folk-songs, the editor of Solomon Rossi's madrigals, and the author of a "Cours de Composition musicale," of which only the first volume has been published as yet—1904.

See Imbert's "Profils de Musiciens" (Paris, 1888); "Fervaal' devant la Presse" (Paris, 1897); "Fervaal," by Etienne Destranges (Paris, 1896).

LALO, EDOUARD VICTOR ANTOINE

Born at Lille, January 27, 1823; died at Paris, April 23, 1892. Studied at Lille with Baumann; at Paris with Habeneck (violin), Schulhoff and Crèvecœur (composition). Viola of the Armingaud-Jacquard Quartet.

Stage works: "Fiesque," *op.* 3 *a.* (1867, not *perf.*); "Namouna," ballet, 2 *a.* (*Opé.*, 1882); "Le Roi d'Ys," *op.* 3 *a.* (*Op. C.*, 1888); "Néron," *pant.* (1891); "La Jacquerie," *op.* 4 *a.* (only the first act—completed by Coquard; Monte Carlo, 1895).

Orchestral: "Divertissement" (1872); Allegro; "Rap-

sodie Norvégienne" (1879); Symphony in G minor (1887).

Concertos: violin, *op.* 20 (1874); "Symphonie Espagnole," with violin solo, *op.* 21 (1875); 'cello (1877); "Fantaisie Norvégienne," for violin (Berlin, 1878); "Concerto Russe," for violin (1880); piano, in C minor (1889); "Fantaisie Ballet," for violin (first played in 1900).

Chamber and piano music. Among these pieces three piano trios, violin sonata, 'cello sonata, string quartet.

Three vocal pieces for church; about thirty songs; two duets.

See essays by Georges Servières; "La Musique française Moderne" (1897), and by H. Imbert in "Nouveaux Profils de Musiciens" (Paris, 1892).

LEMAIRE, JEAN EUGÈNE GASTON

Born at the Château d'Amblainvilliers (S. and O.), September 9, 1854. Pupil of the Ecole Niedermeyer. Music critic of *la Presse* (1888). "En dansant la gavotte: scène Louis XV chantée et dansée" (1890); operettas, ballets and pantomimes for minor theatres; "Jeffick," *sym. p.*; pieces for orchestra, piano pieces, songs, sacred music.

LEROUX, XAVIER HENRI NAPOLEON

Born at Velletri, Papal States, October 11, 1863. Pupil of Dubois and Massenet at Paris Conservatory; 1st harmony prize (1881); 1st counterpoint and fugue prize (1884); prix de Rome, 1885. Teacher of harmony at the Conservatory. "Evangeline," *lyr. dr.* 4 *a.* (Brussels, 1895); "Astarté," *op.* 4 *a.* (1901); "La Reine Fiamette," dramatic tale, 5 *a.* (1903); "Endymion," *cant.*; incidental music to Sardou and Moreau's "Cléopâtre" (1890); Æschylus' "Persians" (1896); mass with orchestra; "Harold," *dr. or.* (1892); "Venus et Adonis," "William Ratcliff," motets, songs.

MASSENET, JULES EMILE FRÉDÉRIC

Born May 12, 1842, at Montaud (Loire). Pupil of Laurent (piano), Reber (composition), at the Paris Conservatory; 1st prize for piano, 1859; counterpoint and fugue, 1863; prix de Rome, 1863. Professor of composition at the Conservatory, 1878-96. Member of the Institute, 1878.

Operas: "La Grand'tante," *op. c.* 1 *a.* (1867); "Don César de Bazan," *op. c.* 3 *a.* (1872); "L'Adorable Bel-Boul," operet. 1 *a.* (1874); "Bérengrère et Anatole," operet. 1 *a.* (1876); "Le Roi de Lahore," *op.* 5 *a.* (1877); "Hérodias," *op.* 5 *a.* (Brussels, 1881); "Manon," *op.* 5 *a.* (1884); "Werther," *op.* 3 *a.* (*comp.* in 1884; produced at Vienna, 1892); "Le Cid," *op.* 5 *a.* (1885); "Esclarmonde," legendary *lyr. dr.* 4 *a.* (1889); "Le Mage," *op.* 5 *a.* (1891); "Le Carillon," ballet (Vienna, 1892); "Thais," *op.* 3 *a.* (1894); "Le Portrait de Manon," *op. c.* 1 *a.* (1894); "La Navarraise," *lyr. dr.* 2 *a.* (London, 1895); "Sapho," lyric piece, 5 *a.* (1897); "Cendrillon," fairy tale, 4 *a.* (1899); "Griselidis," lyric

tale, 3 a. (1901); "Le Jongleur de Notre-Dame," miracle, 3 a. (Monte Carlo, 1902).

Stage music: to Leconte de Lisle's "Les Erinnyes" (1873); Déroulède's "Hetman" (1877); Porto-Riche's "Drame sous Philippe II" (1877); to Sardou's "Théodora" (1884) and "Le Crocodile" (1886); Racine's "Phèdre" (1900); "Le Grillon du Foyer" (1904).

Cantatas, etc.: "Paix et Liberté" (1867); "Marie Magdeleine," sacred drama (1873); "Eve," mystery (1875); "Narcisse," antique idyl (1878); "La Vierge," sacred legend (1880); "Biblis," antique scene (1887); "La Terre promise," *or.* (1900); two choruses for male voices: "Le Moulin" and "Alleluia" (1866); several other choruses, a Requiem Mass (unpublished), and a few small pieces for church service.

Orchestral: concert overture (1863); overture to "Phèdre" (1874); 1st suite (1867-68); 2d suite, "Scènes Hongroises" (1871); 3d suite, "Scènes Pittoresques" (1873); 4th suite, "Scènes Dramatiques," after Shakespeare (1875); 5th suite, "Scènes Napolitaines" (*comp.* in 1863; *perf.* 1880); 6th suite, "Scènes de Féerie" (London, 1881); 7th suite, "Scènes Alsaciennes" (1882); "Sarabande" (1877); "Marche de Szabady" (1879); "Visions," *sym. p.*; piano concerto; overture to "Brumaire" (1901).

Chamber music: "Dichetto," for strings and wind instruments (1872), cello pieces, and a few piano pieces; string quartet unpublished.

Songs: "Poème d'Avril" (1866); "Poème du Souvenir," "Poème Pastoral," "Poème d'Octobre," "Poème d'Amour," "Poème d'hiver," over one hundred songs and a few duets.

See "Massenet," by E. de Solenière (1897); G. Serrières' "La Musique française moderne" (1897); H. Imbert's "Profils d'artistes contemp." (1897).

PALADILHE, ÉMILE

Born at Montpellier, June 3, 1844. Pupil of Marmontel, Benoist and Halévy at the Paris Conservatory: 1st piano prize, 1857; prix de Rome, 1860. "Le Chevalier Bernard" (1858); "La Reine Mathilde" (1859); "Le Passant," *op. c. 1 a.* (1872); "L'Amour Africain," *op. c. 2 a.* (1875); "Suzanne," *op. c. 3 a.* (1878); "Diana," *op. c. 3 a.* (1885); "Patrie," *op. 5 a.* (1886); "Les Saintes Maries de la Mer," *lyr. dr.* (Montpellier, 1892). Symphony in E flat, overture, Messe Solennelle, Messe de Saint-François d'Assise (1896), piano pieces, songs—the most famous of which is "Mandolinata."

PESSARD, ÉMILE LOUIS FORTUNÉ

Born at Montmartre (Seine), May 29, 1843. Pupil of Laurent, Benoist and Carafa at the Paris Conservatory: 1st harmony prize, 1862; prix de Rome, 1866. Teacher of harmony at the Conservatory. "La Cruche Cassée," *op. c. 1 a.* (1870); "Le Char," *op. c. 1 a.* (1878); "Le Capitaine Fracasse," *op. c. 3 a.* (1878); "Tabarin," *op. c. 2 a.* (1885); "Don Quichotte," *op. c. 1 a.* (1889); "Les Folies

amoureuses," *op. c. 3 a.* (1891); "Mam'zelle Carabin," *op. 3 a.* (1893); "Le Muet" (1894); "La Dame de Trèfle" (1898). Stage music for "Tartarin sur les Alpes" (1888) and "Une Nuit de Noël" (1893); "Dalila," *cant.* (1867); masses, motets, orchestral suites, piano trio and other chamber music, songs.

PIERNÉ, HENRI CONSTANT GABRIEL

Born at Metz, August 16, 1863. Pupil of Marmontel, Franck, Massenet at the Paris Conservatory: 1st prizes: piano, 1879; organ, 1882; counterpoint and fugue, 1881; prix de Rome (second grand prix), 1882. Organist of Ste. Clotilde (1890-98).

Stage works: "Le Collier de Saphirs," *pant. 2 a.* (Spa, 1891); "Les joyeuses commères de Paris," *fant. 5 a.* (1892); "Pierre poète," *pant. 2 a.* (1892); "Bouton d'or," *fant. 4 a.* (1893); "Le Docteur Blanc," *mim. 5 a.* (1893); music to Lorrain's "Yanthis" (1894); to Silvestre and Morand's "Izéil" (1894); to Rostand's "La Princesse lointaine" (1895); to "Salomé," *lyr. pant.*, by Silvestre and Meltzer for Loie Fuller (1895); "La Coupe enchantée," *op. c. 2 a.* (Royan, 1895); "Vendée," *lyr. dr. 3 a.* (Lyons, 1897); "La Fille de Tabarin," *lyr. com. 3 a.* (1901).

"Nuit de Noël, 1870," *lyr. ep.* (1895); "L'an mil," *sym. p.* with chorus (1898); "Deux Contes de Jean Lorrain," *orch.* (1896); Hymn to the Russian Visitors (1893); "The Gallic Muse," solo voices, ch. piano; piano concerto in C minor; sonata for violin and piano.

ROPARTZ, J. GUY

Born June 15, 1864, at Guingamp. Studied for the bar at Rennes. Pupil of Dubois and Massenet at the Paris Conservatory, which he left to study with César Franck. Poet, critic, essayist, dramatist. Appointed director of the Conservatory of Nancy in 1894; conductor of the Conservatory of Nancy concerts. Incidental music for Loti and Tiercelin's "Pêcheur d'Islande" (1893); Tiercelin's "Le Diable Couturier" (1894); "Kéruzel" (1895) and for "Famille et Petrie" (1891).

Orchestral: Symp. No. 1 on a Breton Choral (1895), Symp. No. 2. Two suites from "Pêcheur d'Islande," "Les Landes," "Passage Breton," Fantaisie in D major (1898); Cinq pièces brèves, "Dimanche Breton," suite; "Le Convoi du Fermier," "Carnaval," "Marche de Fête."

"Psalm cxxxvi," for ch. organ and orch. (Nancy, 1898); church pieces, string quartet in G minor (1894); "Prière," for bar. and orch.; adagio for cello and orch. (1899); "Lamento," for oboe and orch.; "Quatre Poèmes" (after Heine's "Intermezzo"), for bar. and orch. (Nancy, 1899); "Les Fileuses de Bretagne," for fem. ch.; piano pieces, among them a piece in B minor for two pianos (Nancy, 1899); organ pieces, songs.

ROTHSCHILD, BARONESS WILLY DE

Amateur, and composer of fashionable nocturnes and melodies.

SAINT-SAËNS, CHARLES CAMILLE

Born at Paris, October 9, 1835. Studied with Stamaty (piano), Maleden (composition), and then was a pupil of Benoist and Halévy at the Conservatory: 1st prize for organ, 1851. Organist of Saint-Méry (1853-58); of La Madeleine (1858-77); professor at the Ecole Niedermeyer; wandering piano virtuoso; member of the Institute, 1881.

Operas: "La Princesse Jaune," 1 a. (*Op. C.*, 1872); "Le Timbre d'argent," 4 a. (*Th. Lyrique*, 1877); "Samson et Dalila," *op.* 3 a. (Weimar, 1877); "Etienne Marcel," 4 a. (Lyons, 1879); "Henri VIII," 5 a. (*Opé.*, 1883); "Proserpine," 4 a. (*Op. C.*, 1887); "Ascanio," 5 a. (*Opé.*, 1890); "Phryné," 2 a. (*Op. C.*, 1893); "Frédégonde," completion of Guiraud's opera, 5 a. (*Opé.*, 1895); "Lola," *dr. sc.*, orchestrated by Ch. Koechlin (1901); "Les Barbares," *lyr. tr.*, prologue and 3 a. (1901); "Hélène" (Monte Carlo, 1904).

Other stage music: Restoration of Charpentier's music to Molière's "Le Malade imaginaire" (1892); chorus and intermezzi to Sophocles' "Antigone"—Vacquerie and Meurice—(1893); "Javotte," ballet (Lyons, 1896); to Gallet's "Déjanire" (Béziers, 1898); to Jane Dieulafoy's "Parysatis" (Béziers, 1902).

Oratorios, etc.: "Oratorio de Noël" (1858); Scene d'"Horace"—Corneille's tragedy—(1866); "Les Noces de Prométhée," *cant.* (1867); "Cœli enarrant," Psalm xix (1873); "Le Deluge," biblical poem (1876); "La Lyre et la Harpe" (Birmingham, 1879); "La Fiancée du Timbalier," ballad (1887); "Pallas Athénè" (Orange, 1894); "La Feu Celeste," *cant.* (1900).

Religious music: Mass (1857); "Tantum ergo;" Requiem Mass (1878); twenty motets, etc.

Orchestral: 1st sym. (1853), 2d (*comp.* 1862; *perf.* 1880), 3d (London, 1886); "Le Rouet d'Omphale," *sym. p.* (1872); "Phaéton," *sym. p.* (1873); "Danse Macabre," *sym. p.* (1875); "La Jeunesse d'Hercule" (1877); Suite (1863-77); "Suite Algérienne" (1879-80); "Marche Héroïque" (1870); "Hymne à Victor Hugo" (1884); "Rapsodie d'Auvergne," piano and orch. (1885); "Africa," piano and orch. (1891); Tarantelle for flute and clarinet with orch. (1857); Introduction and Rondo Capriccioso for violin and orch. (1867).

Concertos: Piano: No. 1, D major (1862); No. 2, G minor (1868); No. 3, E♭ (1870); No. 4, C minor (1875); No. 5 (1896). Violin: No. 1, A major (1859-68); No. 2, C major (1858-60); No. 3, B minor (1880-81). 'Cello: No. 1 (1873); No. 2 (1903).

Chamber music: piano quintet, A minor (1855-65); piano quartet (1875); 1st piano trio, F major, (1863-67); 2d piano trio (1892); 1st violin sonata, D minor (1885); 2d violin sonata in E♭ major (1896); 'cello sonata in C minor (1872); trumpet septet (1881); string quartet in E minor (1899).

Songs, organ pieces, piano pieces, etc.

Author of "Harmonie et Mélodie," essays (1885); "Note sur les décors de théâtre dans l'antiquité romaine" (1886); "Problèmes et Mystères," philosophical reflections (1894); "Portraits et souvenirs" (Paris, *s.d.*); "Rimes familières;" comedies which have been played, as "La Crampe des écrivains" (Algiers, 1892), and published. Music critic, essayist and pamphleteer.

See O. Neitzel's "Camille Saint-Saëns" (Berlin, 1899); Imbert's "Profils de Musiciens" (Paris, 1888); Servières' "La Musique Française moderne" (Paris, 1897).

THOMAS, CHARLES LOUIS AMBROISE

Born at Metz, August 5, 1811; died at the Paris Conservatory, February 12, 1896. Pupil of Lesueur, Zimmerman, Dourlan at the Paris Conservatory: 1st prize, piano, 1829; harmony, 1830; prix de Rome, 1832. Professor of composition and then Director of the Conservatory. Member of the Institute, 1837. Twenty-three operas of which the chief are "Le Caïd" (*Op. C.*, 1849); "Le Songe d'une nuit d'été" (*Op. C.*, 1850); "Raymond" (*Op. C.*, 1851); "Mignon," 3 a. (*Op. C.*, 1866); "Hamlet," 5 a. (*Opé.*, 1868); "Françoise de Rimini," 5 a. (*Opé.*, 1882); "La Tempête" (*Opé.*, 1889). Cantata for dedication of Lesueur's statue (1852); "Hommage à Boiëldieu" (1875); piano trios, quartets, quintets, masses, motets, choruses, songs, pieces for organ, etc. See "Notice," by Delaborde (1896).

THOMÉ, FRANÇOIS LUC JOSEPH (called FRANCIS)

Born at Port Louis (Mauritius), October 18, 1850. Pupil of Marmontel and Duprato at the Paris Conservatory: 2d prize for piano, 1869; 2d prize for harmony, 1869; 1st prize for counterpoint and fugue, 1870. Composer of ballets, pantomimes, operettas; "Mlle. Pygmalion," *pant.* 3 a. (1895); of much stage music, from that of "Romeo et Juliette" (1890) to that of "Quo Vadis" (1901); ode symphonique "Hymne à la nuit;" piano pieces, songs. Teacher and music critic.

WIDOR, CHARLES MARIE

Born at Lyons, February 22, 1845. Studied at Lyons, then at Brussels with Lemmens and Fétis. Organist at Lyons; organist of Saint-Sulpice, Paris, since 1869. Succeeded César Franck as professor of the organ at the Paris Conservatory, and in 1896 became professor of composition, counterpoint and fugue at that institution. Music critic of *L'Estafette*. Stage works: "La Korrigane," ballet (*Opé.*, 1880); "Conte d'Avril" (after Shakespeare), incidental music (1885); incidental music to Coppée's "Les Jacobites" (1885); "Maître Ambros," *lyr. dr.* 4 a. (1896); "Jeanne d'Arc," *pant.* 3 a. (1890). Orchestral and chamber music, organ pieces with and without orchestra, piano music and songs.

See Imbert's "Portraits et Études" (Paris, 1894).

MODERN FRENCH SONGS
VOLUME II

GAVOTTE OF THE MASQUERADE

(GAVOTTE DU MASQUE)

(Original Key, D minor)

MONTJOYEUX

ALEXANDRE GEORGES

Translated by Isabella G. Parker

(1850 -)

Lento e ben misurato
(Lent et très mesuré)

PIANO

mf

meno lento
(moins lent)

A mask thy face con - ceal - ing, Prin - cess with tim - id
Où cou - rez - vous mas - qué - e Prin - cesse à l'air peu -

p

air, To seek what lov - er fair, Thus per - fumed, art thou
reux, Et pour quel a - mou - reux Vous ê - tes - vous mus

steal - ing? Were I the youth - ful lov - er Whose foot-steps you would
 qué - e? Si j'é - tais d'a - ven - tu - re Ce - lui que vous ai -

trace, I'd mock you to your face, You're such a fool - ish
 mez, Je vous ri - rais au nez Pour si folle im - pos -

rov - er.
 tu - re.

Why need they be con - ceal - ed, Those
 À quoi bon, ca - cho - tiè - re, Voi -

R.H.

charms that all must know? Your
 ler ce qu'on con - - naît? Vos

beau - ty, val - ued so To
 char - mes, s'il vous plaît, Ont

all the court re - veal - ed.
 pris la cour en - tiè - re.

But if it be for - bid - den Your
 Si votre hu - meur fan - tas - que Veut

8.

p

rit.

se - cret to im - part, Then must your ver - y
gar - der le se - cret, C'est au coeur qu'il fau -

8

rit.

a tempo

heart Be - hind the mask be hid - - -
drait At - ta - cher vo - tre mas - - -

8

a tempo

rit.

Tempo I

den.
que.

Tempo I

mf

REMEMBRANCE

(TE SOUVIENS-TU?)

5

BENJAMIN GODARD (1849-1895)

Translated by Alexander Blavss

BENJAMIN GODARD

(1849-1895)

Allegro (♩ = 100)

PIANO

p

Dost thou re-call thy wist-ful prom-ise,
Te sou-viens-tu de ta pro-mes-se?

Dost thou re-call the hap-py past?
Te sou-viens-tu des ans pas-sés?

cresc.

mf

Dost thou re-call our thrill-ing rap-ture,
Te sou-viens-tu de no-tre i-vres-se

mf *dim.*

p *rall.* *a tempo* *cresc. molto*

When in my arms I held thee fast? _____
 Quand nos bras é - taient en - la - cés? _____

p *rall.* *a tempo* *cresc. molto*

ff *meno mosso* *dim.* *rall.* *p*

fec - tion; In bit - ter want I need thy kiss! _____
 dres - se, J'ai tant be - soïn de tes bai - sers! _____

ff *meno mosso* *dim.* *rall.* *p* *a tempo* *pp*

p

Dost thou re - call my tear - ful sad - ness,
 Te sou - viens - tu de ma tris - tes - se

When for one day we had to part?
 Lors - que je par - tais pour un jour?

cresc.

mf

The thought of thy im - pas-sion'd wel - - - come
Loin de toi je rê - vais sans ces - - - se

mf *dim.*

p *rall.* *a tempo*

A - lone would pac - i - fy my heart,
À l'ins - tant joy - eux du re - tour.

p *pp*

cresc. molto *ff* *meno mosso*

Oh, guard me well thy heart's af - fec - - tion; In bit - ter
Oh! gar - de - moi bien ta ten - dres - - se, J'ai tant be -

cresc. molto *meno mosso*

p

want I need thy love!
soin de ton a - mour!

dim. *rall.* *p* *pp a tempo* *rall.*

COME AND EMBARK!

(EMBARQUEZ-VOUS!)

ULRICH GUTTINGUER

Translated by Charles Fonteyn Manney

BENJAMIN GODARD

(1849-1895)

Andantino quasi Allegretto (♩. = 44)

VOICE

Come and em - bark! Oh, let us
Em - bar - quez - vous! qu'on se dé -

PIANO

has - ten; Here's our boat on the reed-grown shore. Cloud-less the
pè - che; La - na - celle est dans les ro - seaux. Le ciel est

sky, fresh blow the breez - es, Ev - 'ry rip - ple re - flects the
pur, la brise est fraî - che, L'on - de ré - flé - chit les or -

p

oar. The god of these wa - ters is Cu - - pid; Be -
 meaux. Le dieu de ces ri - ants ri - va - - ges, Le

rall. *ff* *a tempo*

ware lest he choose a fa - tal mark. Young and old, —
 tendre A - mour veil - le sur nous. Jeu - nes et vieux, —

ff

fool - ish and wise, Come all! em - bark!
 fol - les et sa - ges, Em - bar - quex - vous!

f

Far from the shore now we are
 Je vais du pied, loin de la

drift - ing; O'er the riv - er our boat shall dart; Li - sa
 ri - ve Pous - ser le ba - teau va - cil - lant Li - se,

p

pp

dear, no lon - ger be fear - ful; Hold me close to thy trem - bling —
 ne sois pas si crain - ti - ve, Pres - se - moi sur ton cœur trem -

heart. Ah, how can'st thou fear an - y dan - ger? To
 blant Eh! quoi, tu crain - drais les nau - fra - ges! Pé -

p

per - ish to - geth - er would bliss af - ford!
 riv - en - sem - ble se - rait doux!

rall.

rall.

ff

ff a tempo

Young and old, fool - ish and wise, Come all! on
 Jeu - nes et vieux, fol - les et sa - ges, Em - bar - quez -

a tempo

ff

board!
vous!

To that fair
Je veux

f

ff

isle I fain would con - duct thee, Where they dance to a joy - ous
 vous con - dui - re moi - mê - me Dans l'île où l'on danse aux chan -

song; Where of thy voice, dear - est and sweet - est, Fair - y
 sons; Où de la voix de ce qu'on ai - me L'é - cho

p

pp

ech - oes each tone pro - long. Bright pleas - ure de - lights e'er to
 re - dit long - temps les sons. Le plai - sir ai - me les voy -

p

wan - der, Come friends, come com - rades, ere
 a - ges, A - mis, pa - rents, ac -

cresc.

cresc.

night grows dark. Young and old, fool - ish and wise,
 cou - rez tous. Jeu - nes et vieux; fol - les et sa - ges;

ff *a tempo*

ff *a tempo*

Come all! em - bark!
 Em - bar - quex - vous!

ff *ff*

LOVE

(L'AMOUR)

13

ROSE HAREL

Translated by Arthur Westbrook

BENJAMIN GODARD

(1849-1895)

Andante quasi Adagio (♩ = 50) *pp*

VOICE

Yes, I love thee
Oui, je t'ai - me,

PIANO *pp*

as some bright an - gel, Who from heav - en has ta - ken
comme un bel an - ge É - chap - pé du div - in sé -

f *p*

flight; As the ten - der bud wooed to full - est bloom By morn - ing's warmth and
jour. Com - me le bou - ton qui se chan - ge En fleur à l'au - be d'un beau

cresc. *f* *p*

light. I love thee, I love thee, I
jour; Je t'ai - me, je t'ai - me, je

pp

f love thee as a hope a - ris - ing, *ff* New - ly born, *p*
t'ai - me, com-me l'es - pé - ran - ce Qui re - naît

pp from the black-est sky. I love thee as the peace - ful si - lence,
sous l'ho - ri - zon noir, Je t'ai - me, com-me le si - len - ce

Through which eve - ning's
Que - frois - se la

rall. winds soft - ly
bri - se du

a tempo *p*

sigh.
soir;

I love thee
Je t'ai - me,

sf a tempo

f *p*

as some wild-rose blos - som, Low in - clin - ing with state - ly
com - me l'é - glan - ti - ne Qui se penche a - vec ma - jes -

f *p*

cresc. *f* *dim.*

air; As the fra-grance sweet of the haw-thorn, Or these young elms I plant with
té; Com-me la su - ave au - bé - pi - ne Com - me l'or - meau que j'ai plan-

cresc. *f* *dim.*

p *pp* *cresc.* *f*

care. I love thee, I love thee, I
té; Je t'ai - me, je t'ai - me, je

p *vp* *cresc.*

ff love thee, e'en as my soul de-vot-ed Lov-ing-ly longs
fai - me en - fin com-me mon â - me Ai - me d'a-mour

dim.

f *ff* *dim.*

p for heav'n a-bove; As doth an an-gel fair and ho - ly Ev - er -
le beau ciel bleu, Com - me le ché - ru - bin en flam - me À ja -

cresc. *ff*

p *cresc.* *ff*

rall. *a tempo*
 more his Cre - a - tor love,
 mais ai - me - ra son Dieu!

rall. *a tempo* *dim.*

8.....

p *pp*

8.....

To Mme. Conneau
TO SPRING
(AU PRINTEMPS)

17

JULES BARBIER (1825 -)
Translated by Charles Fonteyn Manney

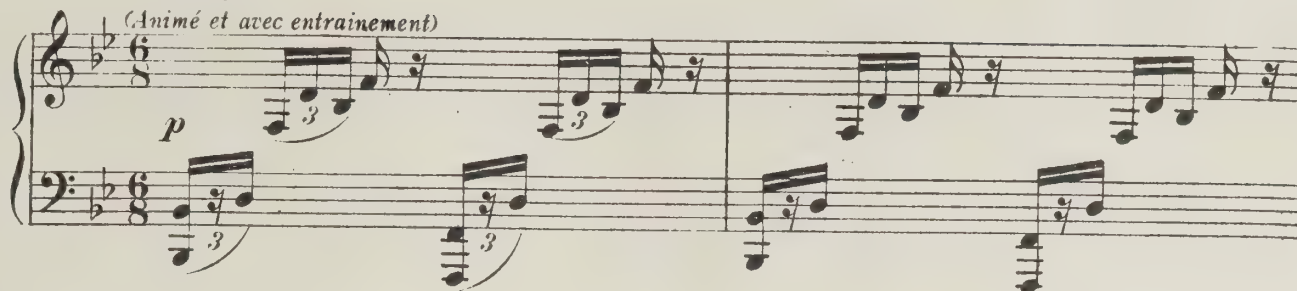
(Composed in Rome, about 1840)

CHARLES GOUNOD
(1818-1893)

Animato

(Animé et avec entrainement)

PIANO



Musical notation for the piano introduction, featuring a treble and bass staff in 6/8 time. The melody is marked 'p' (piano) and includes triplets and slurs.

Win - ter yields to the wiles of spring,
Le prin - temps chas - se les hi - vers

In the for - est the bird - lings sing,
Et sou - rit dans les ar - bres verts,

Ver - dant mead - ows are gay — a - new — with
Sous la feuil - le nou - vel - le pas - sent

p

bud and blos - - som.
des bruits d'ai - - le!

Let us roam in the shad - y grove,
Viens, sui - vons les sen - tiers om - breux,

Breath - ing vows of deep - est love.
Où s'é - ga - rent les a - mou - reux,

cresc. *molto* *f*

Spring in - vites us with smiles To joys be -
Le prin - temps nous ap - pel - le Viens, so -

cresc. *molto* *f*

yond com - pare.
yons heu - reux.

dim.

incalzando
p

Bright - ly the sun - beams are glanc - ing,
Vois! le so - leil é - tin - cel - le,

p

cresc. *un poco rit.* *a tempo*

In thy dear eyes bright - er danc - ing,
Et sa clar - té qui ruis - sel - le,

cresc. *colla voce* *a tempo*

f

Mak - ing still more en - tranc - ing Thy
Me sem - ble en - cor plus bel - le Dans

f

dim. *p*

beau - ty rare.
tes beaux yeux!

dim. *rit.* *p*

a tempo

Let us roam in the shad - y grove,
Viens, sui - vons les sen - tiers om - breux,

a tempo

Breath - ing vows — of deep - est love.
Où s'é - ga - rent les a - mou - reux,

cresc. *molto* *f*

Spring in - vites us with smiles — To joys — be -
Le prin - temps nous ap - pel - le, Viens, — so -

cresc. *molto* *f*

yond com - pare. Let thy sweet voice, up - ward
yons heu - reux! Que ta voix chante et se

p

dim. *p*

soar - ing, Join with the lark's out - pour - ing,
mê - le À l'har - mo - nie é - ter - nel - le.

cresc. *un poco rit.* *a tempo*

cresc. *colla voce* *a tempo*

Rais - ing a song a - dor - ing Thro' skies so
Je crois en - ten - dre en el - le chan - ter les

f *dim.*

fair. Let us roam in the shad - y grove,
cieux! Viens, sui - vons les sen - tiers om - breux,

p *rit.* *a tempo*

cresc. molto

Breath-ing vows — of deep — est love. Spring in-vites us with
 Où s'é - ga - rent les a - mou-reux. Le printemps nous ap -

f

smiles — To joys — be - yond com - - pare. —
 pel - le. Viens, — so - yons heu - - reux! —

dim.

p

M E D J É

(AN ARABIAN SONG)

(CHANSON ARABE)

JULES BARBIER (1825 -)
Translated by Arthur Westbrook

CHARLES GOUNOD
(1818 - 1893)

Allegretto (molto moderato.)

PIANO

O Med-jé, — en - chain'd I'm yield - ing
Ô Med-jé, — qui d'un sou - ri - re

To thy smile a will-ing slave; — As em-press thy scep-tre wield - ing, My
En-chai- nas ma li - ber - té. — Sois fiè - re de ton em - pi - rel Com -

free - dom to thee I gave. — No more my glad way pur - su - ing, Like
mande à ma vo - lon - té. — Na - guère en - cor, sans en - tra - ves, Com -

Pronounce, "Med-yea"

some wild bird of the sea, — I must heed thy glance sub - du - ing, Who
 me voi - seau dans les airs, — Ton re - gard a fait es - cla - re Le

p *cresc.* *f* *dim.*

roam'd the wide des - ert free. — Med - jé! — Med - jé! — The
 libre en - fant des dé - serts. — Med - jé! — Med - jé! — La

p

voice — of love's e - mo - tion Should thy — com - pas - sion move! — A -
 voix — de l'a - mour mê - me De - vrait — te dés - ar - mer! — Hé -

p *cresc.*

las! — Why doubt my heart's de - vo - tion, — When I die for thy
 las! — Tu dou - tes que je t'ai - me Quand je meurs de t'ai -

f *f* *dim.*

love! _____ When I die for thy love! _____
 mer! _____ Quand je meurs de fai - mer! _____
a tempo

p *pp colla voce* *cresc.*

f *dim.* *p*

These rich gems, — thy charms en-hanc - ing, All with en-vy may be -
 Ces bi - joux — que l'on ten - vi - e J'ai ven - du pour les pay -

hold; — To pay for their bril - liant glanc - ing My
 er, — In - gra - te plus que ma vi - e, Mes

p *dim.*

arms and my steed I sold! — The spell is ev - er —
 ar - mes et mon cour - sier! — Et tu de - man - des quels

grow - ing, Which to thy side binds me fast. — Dost not
 char - mes Tien - nent mon coeur en - i - vré? — Tu n'as

see my tears still flow - ing? Wilt thou not yield thee at
 donc pas vu mes lar - mes? Tou - te la nuit j'ai pleu -

last? — Med - jé! — Med - jé! — The
 rè! — Med - jé! — Med - jé! — Les

tears _____ of love's e - mo - tion Should thy _____ com - pas - sion
 pleurs _____ de l'a - mour mê - me De vraient _____ te dés - ar

p

move! _____ A - las! _____ Dost doubt my heart's de -
 mer! _____ Hé - las! _____ tu dou - tes que je

cresc. *f*

vo - tion, When I die for thy love! _____
 t'ai - me Quand je meurs de t'ai - mer! _____

f *dim.* *p*

When I die for thy love! _____
 Quand je meurs de t'ai - mer! _____
a tempo

pp colla voce *cresc.*

f *dim.* *p*

If my heart — thou wouldst be read - ing, Plunge this dag - ger in my
 Tu veux li - re dans mon â - me pour y voir ton nom vain -

breast! — And while for thee it is bleed - ing, Thy
 cœur! — Eh bien! prends donc cet - te la - me Et

p *dim.*

name thou'lt find there im - press'd. — Be - hold, then, in bright - ness
 plon - ge la dans mon cœur! — Re - gar - de sans e - pou -

p *cresc.*

shin - ing, Thy soul un-moved as of yore, — Thine own
 van - te Et sans re - grets su - per - flus — Ton i -

dim. *p*

im - age fair, en - twin - ing With the heart — that beats no
 mage en - cor vi - van - te Dans ce coeur — qui ne bat

cresc. *f* *dim.* *p*

more! — Med - jé! — Med - jé! — My
 plus! — Med - jé! — Med - jé! — Le

p

blood, — my last e - mo - tion Should thy — com - pas - sion
 sang — de l'a - mour mè - me De - vrait — te dés - ar -

p

move! _____ A - las! _____ Whydoubt my heart's de -
 mer! _____ Hé - las! _____ Tu dou - tes que je

cresc. *estinto* *f*

vo - tion, When I die for thy love! _____
 t'ai - me Quand je meurs de t'ai - mer! _____

f *dim.* *p*

When I die for thy love! _____
 Quand je meurs de t'ai - mer! _____

pp colla voce *a tempo* *cresc.*

f

THE VALLEY

(LE VALLON)

(Composed in Rome, about 1840)

ALPHONSE de LAMARTINE (1790-1869)

Translated by Arthur Westbrook

CHARLES GOUNOD

(1818-1893)

Andante quasi adagio

PIANO

The piano introduction consists of two staves in C major, 4/4 time. The right hand features a series of chords, each preceded by an accent (>). The dynamics are marked *f*, *dim.*, and *p*. The left hand plays a similar chordal pattern, with dynamics *f*, *dim.*, and *p*. The piece concludes with a double bar line and a repeat sign.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in C major, 4/4 time, with lyrics in English and French. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple harmonic accompaniment. Dynamics include *pp* and *p*.

My heart doth long for rest, hope in my breast has
 Mon cœur, las - sé de tout, mê - me de l'es - pé -

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the words "fad - ed, And no more do I crave— joys which the fates de - ny! In the ran - ce, Ni - ra plus de ses vœux— im - por - tu - ner le sort! Prê - tez -". The piano accompaniment continues with similar harmonic support. Dynamics include *cresc.*, *dim.*, and *p*.

fad - ed, And no more do I crave— joys which the fates de - ny! In the
 ran - ce, Ni - ra plus de ses vœux— im - por - tu - ner le sort! Prê - tez -

home of my youth, — the vale — so green and shad - ed, Let an
 moi seu - le - ment, — val - lon — de mon en - fan - ce, Un a -

p

p

hour of re - pose — bring me peace ere I
 - si - le d'un jour — pour at - ten - dre la

cresc.

dim.

p

pp

- die. —
 mort! —

cresc.

f

dim.

ff

f

f

ff

My life — seems like a
 D'i - ci — je vois la

p

pp

vi - sion from the past now for - sak - en,
vi - e à tra - vers un nu - a - ge

Shad-ow'd with heav - y clouds, — Il - lumed — by no bright ray; —
S'é - va - nou - ir pour moi — dans l'om - bre du pas - sé! —

Love a - lone still re - mains, — as when from sleep we wak - en There sur -
L'a - mour seul est res - té, — comme u - ne grande i - ma - ge Sur - vit

vives one clear im - age from dreams pass'd a - way. —
seule au ré - veil dans un songe ef - fa - cé! —

f *dim.* *p* *poco rit.* *rit.*

a tempo

Rest thou, my soul, be pa-tient; here lies thy goal be-
 Re - po - se - toi, mon â - me, en ce der - nier a -

a tempo

fore thee, And like a pil-grim worn, yet with
 si - le Ain - si qu'un voy - a - geur qui, le

cresc.

heart free from care, Pause at the o - pen gate, while
 cœur plein des - poir, S'as - sied a - vant d'en - trer, aux

dim. *p cresc.* *dim.* *p*

cresc.

peace comes o-ver thee, And breathe for a-while the balm - y eve-ning air, —
 por - tes de la ville Et res - pire un mo-ment l'air em - bau - mé du soir, —

cresc. *dim.* *pp*

cresc. *rit. e dim. molto* *pp a tempo*

Yes, here breathe for a - while the balm - y eve - ning air! _____
 Et res - pire un mo - ment l'air em - bau - mé du soir! _____

cresc. *dim.* *rit.* *pp* *a tempo*

Thy
Tes

pp

Ad.
Ad.
Ad.
Ad.
Ad.

days draw to a close, sad autumn winds are
 jours tristes et courts comme des jours d'au-

sigh-ing, While shades of com-ing night wrap the world in
tom-ne Dé- cli- nent com-me l'ombre au pen- chant des cô-

gloom. Friend-ship's vows are but false, and com-pas-sion is
 teaux. L'a - mi - tié te tra - hit, la pi - tié ta - ban -

ly - ing, For - lorn and a - lone, seek the path to the
 don - ne Et seu - le tu des - cends le sen - tier des tom -

tomb! No! still is Na - ture kind, let her love to thee ap -
 beaux! Mais la na - ture est là qui t'in - vite et qui

peal, Be at rest, be at rest in her arms, on her
 t'ai - me, Plon - ge - toi, plon - ge - toi dans son sein quel - le

breast find re - pose, Tho' the world should grow cold, all thy
 tou vre tou - jours, Quand tout chan - ge pour toi, la na -

cresc.

dim. *p cresc.* *dim.* *p*

wounds she can heal, And the life - giv - ing sun in change-less splen-dor glows,
 ture est la même Et le mê - me so - leil se lè - ve sur tes jours!

f

cresc. *molto*

Yes, the life - giv - ing sun in change-less splen-dor glows!
 Oui, le mê - me so - leil se lè - ve sur tes jours!

ff *rit. molto e maestoso* *a tempo*

f *rit. molto* *ff* *a tempo* *sempre f*

La *

dim. *p* *pp*

La * *La* * *La* * *La* *

THE PERFECT HOUR

(L'HEURE EXQUISE)

CHANSONS GRISES, N°5

PAUL VERLAINE (1844-1896)

Translated by Alexander Bluess

(Composed in 1892)

(Original Key)

REYNALDO HAHN

(1875-)

Molto dolce e tranquillo
(Infiniment doux et calme)

VOICE

PIANO

p
The sil - v'ry
La lu - ne

moon - light Streams on the wood;
blan - che Luit dans les bois;

O'ershim - m'ring
De cha - que

cov - erts, From ev - 'ry bough
bran - che Part u - ne voix

A voice is soar - ing,
Sous la ra - mé - e

delicatamente
(délicatement)

O well be -
O bien - ai -

p *discrete*
(discret)

lov - - - ed! A faith - ful
mé - - - e. L'è - tang re -

pp

mir - ror, The pond re - flects, A som - bre wil -
flè - te, Pro - fond mi - roir La sil - hou - et -

p

low's black sil - hou - ette, Where weeps the wind. Fair dream!
te Du sau - le noir Où le vent pleu - re Rê - vous,

pp *dim.*

pp

oh, lin - - - ger!
c'est l'heu - - - re!

ancor più p
(plus *p* encore)

pp

ancor più tranquillo
(plus calme encore)

A ten - der calm, in - fi - nite peace Droops from the
Un vaste et tendre A - pai - se - ment, Sem - ble des -

rall.
(ralentissez)

moon-beams That o - pal - esce The vault of heav - en.
cen - dre Du fir - ma - ment Quelastre i - ri - se.

colla voce
(suivez)

a tempo

pp

Dwell, per - fect hour!
C'est l'heure ex - qui - se.

senza rall.
(sans retenir)

pp

ppp

COULD MY SONGS THEIR WAY BE WINGING

(SI MES VERS AVAIENT DES AILES!)

VICTOR HUGO (1802-1885)

Translated by Charles Fonteyn Manney

REYNALDO HAHN

(1875-)

Andante moderato *dolciss. e molto espress.*

VOICE

My songs to thee would be bring - ing,
 Mes vers fui-raient, doux et frê - les. *R.H.*

PIANO

p

L.H.

Ten - der thought and sweetest word,
 Vers vo - tre jar - din si beau,

pp

Could my songs their
 Si mes vers a -

way be wing - ing. As doth a bird.
 vaient des ai - les Com - me l'oi-seau!

p

dim.

*poco meno lento**p*
Un-to thy hearth

Ils vo - le - raient,

up - ward spring - ing,

é - tin - cel - les,

They

would fly without con -

Vers

vo - tre foy - er qui

p

Lad. * *Lad.* * *Lad.* * *Lad.* *

f
trol, _____

rit, _____

p
Could my songs their way be wing - ing

Si mes vers a - vaient des ai - les

dim.

Lad. * *Lad.* * *Lad.* * *Lad.* *

pp poco riten.

As doth the soul.

Com - me l'es - prit.

pp

a tempo

Lad. * *Lad.* *

*più lento, rit. sin' al Fine**pp*

To thy heart a mes-sage sing - ing, All love and faith, dear, to
 Près de vous, purs et fi - dè - les, Ils ac - cour-raient, nuit et

*pp**Led.** *Led.** *Led.** *Led.*

*

*p**molto riten.*

prove, ——— Could my songs their way be wing - ing,
 jour; ——— Si mes vers a - vaient des ai - les,

*colla voce**Led.** *Led.** *Led.** *Led.*

*

*ancor più lento**pp**lunga**ppp**Lento*

Could my songs their way be wing - ing
 Si mes vers a - vaient des ai - les

As doth my love! ———
 Com - me l'a - mour! ———

*pp**pp**ppp**Led.*

*

A THRENODY (THRÎNÔDIA)

CHANTS DE LA KITHARÈDE, N°3

(Original Key)

AUGUSTA HOLMÈS (1847 - 1903)

Translated by Isabella G. Parker

AUGUSTA HOLMÈS

(1847 - 1903)

VOICE *Lento* *pp*

Pour out rich per-
Ver - sez les — par-

PIANO *ppp*

Lento *pp*

ppp

Lento *

fume,
fums,

Lau - rels
Tres - sez

bright en - twin - ing;
la — cou - ron - ne;

simile

simile

pp

For Se-le - ne - is shin - ing Thro' skies dark with
 Sé - lé - né ray - on - ne Au fond des cieux

ppp

ppp

ppp

poco più f

gloom.
bruns.

Gold - en veil sur - round - ing
 Dé - co - rez ma - tê - te

pp

pp

più f

My brows be - hung; Let my lyre be -
 D'un long voi - le d'or. Qu'à chan-ter en -

più f

strung,
- cor

Sweet songs be re- sound - ing!
Ma Ly - re - soit prêt - te!

mf

Build my fu - n'ral pyre,
Tail - lez mon - bû - cher

mf

L.H.

mf

Out of oak pre - par - ing;
Dans le cœur des - chè - nes;

cre - - - - - scen - - - - -

For chains I am wear - ing Of the God of
Je por - te - les chaî - nes Du - di - vin Ar -

cre - - - - - scen - - - - - do

p dim.

- do

f

Fire! A - pol - lo at my por - tal His fair
cher! Phoï - bôs m'ap - pel - le Et me

f

arms ex - tends! Weep not, O my
tend les bras! Ne me pleu - rez

p

friends! Weep not, O my friends!

pas, *Ne me pleu - rez pas,*

pp

pp

Since I am im - mor - tal!

Je suis im - mor - tel - le!

p

pp

dim.

una corda

ppp *ral* - - - *len* - - - *tan* - - - *do*

una corda

La

AN IRISH NOËL

(NOËL D'IRLANDE)

49

AUGUSTA HOLMÈS (1847-1903)
Translated by Isabella G. Parker

(Original Key)

AUGUSTA HOLMÈS
(1847-1903)

VOICE *Largo* *pp*

Oh, dream, ——— Oh, dream, ———
Rê - vez, ——— rê - vez, ———

PIANO *pp*

Led. una corda * *Led.* * *Led.* * *Led.* *

Chil-dren of E - rin, ——— Di - vine No-ël is bring-ing for you
En-fants d'Ir - lan - de, ——— Que le di - vin No - ël vous ap - por -

Led. * *Led.* * *Led.* *

bread to eat! ——— Oh, dream, ——— Oh, dream, ———
- te du pain! ——— Rê - vez, ——— rê - vez, ———

p *cresc.*

Led. * *Led.* * *Led.* *

in your own coun - try — You shall warm at a fire of pine
 que sur la lan - de — Vous chauf - fez vos pieds nus — aux flam -

Ad. *

your freez-ing feet! — Oh, dream, — Oh, dream, —
 mes du sa - pin! — Rê - vez, — rê - vez, —

p *tre corde* *cre*

Ad. *

Sing-ers of E - rin, — That the glo-rious time re - turn-eth a - gain of
 Chan-teurs d'Ir - lan - de, — Que les temps — re - vien - dront des Hé - ros

f *f*

Ad. *

he - roes and kings! Oh, dream, Oh, dream, that
 et des Rois! Ré - vez, rê - vez que

cresc. *f*

cresc.

Leg. *

God com - mand - eth, And now the Cross, the Tre - foil and Harp
 Dieu com - man - de, Et qu'il vous rend la Harpe et le Trè -

L.H.

Leg. *

to you He brings! Oh, dream, Oh, dream,
 fle, et la Croix. Ré - vez, rê - vez,

p *più f*

R.H. *L.H.* *p* *R.H.* *mf* *L.H.*

Leg. *

più f

Mar-tyrs of E - rin, That the day comes of glo - ry and eq - ui -
 Mar-tyrs d'Ir - lan - de, Que le jour est ve - nu de gloi - re et d'è - qui -

f *cresc.*

ty! — Oh, dream, — No - ël to you re - stor -
 té! — Ré - vez! — Et que No - ël vous ren -

ff *allarg.*

eth — The 'pow'r of your fore - fa - thers and Lib - er - ty!
 de — La for - ce des aï - eux a - vec la Li - ber - té!

MEMORIES OF YORE

(BRISES D'AUTREFOIS)

53

HENRI GAUTHIER-VILLARS

(Composed about 1896)

GEORGES HUË

Translated by Alexander Bless

(1858 -)

Moderato (Modéré)

PIANO

p

poco sfz

p

dolciss. (très doux)

espress.

sempre p

On the wall, gems of an-cient fab - rics Re - tain the sun-set's sump-tuous
Les é - tof - fes au mur ten - du - es S'al - lu - ment au so - leil cou -

glow; And thy low voice re - calls a song, Me -
chant; Et ta voix douce est comme un chant Plein

poco rall.

lo-dious stan-zas ne'er for - got - ten, Heard of yore, in the sun -
 de pa - ro - les en - ten - du - es, Au - tre - fois, au so - leil

colla voce
(suivez)

a tempo *mf* *animato*

set's glow, In the park when we oft pa -
 cou - chant, Dans les parcs où nous pro - me -

a tempo *poco cresc.* *animato*

cresc. *f*

rad - ed The haugh - ty pride of our new bliss, With firm be -
 nô - mes L'or - gueil d'un jeune en - chan - te - ment, Dans la croy.

cresc. *f*

lief in the sweet bond, That our young souls for e'er were plight - ing:
 an - ce du ser - ment Dont nous a - vons li - é nos â - mes:

Più lento (Plus lent) *a tempo*

ff Oh, the su - preme, th'en-rap-tured bliss!
 Ô le su - prême en - chan - te - ment!

ff *colla voce* (suivez) *a tempo* *dim. e rall.*

Più lento (Plus lent) *p*

Più lento (Plus lent) There lin-gers in thy heav - y tress - es Sweet-est
 Il pas - se, dans tes lour - des tres - ses, Un par -

p

molto espress. (très expressif)

fra-grance, dear, in the past; And just now there
 fum sub - til et con - nu; Tout - à - l'heure il

p

poco rall.

rose in my heart A world of en -
 m'est re - ve - nu Au coeur de très

colla voce (suivez)

tranc - ing ca - ress - es, One with that per - fume
len - tes ca - res - ses De ce par - fum cher

poco cresc. *sf* *dim. molto*

Tempo I

— of the past; Of dy - ing
— et con - nu; C'é - tait l'o -

Tempo I

colla voce
(suivez)

pp

flow - ers 'tis the fra - grance: Li - lac, jas - mine,
deur des fleurs mou - ran - tes: Ro - ses, li - las,

il mano destra sempra pp
(la main droite toujours pp)

p

lil - y and rose, That, a - drift in the old - en paths, Gen - tle
lys et jas - min, Que, par - mi les an - ciens che - mins, Ap - por -

pp

zeph - yrs have gath - ered and scat - tered O - ver the
 taient les bri - ses er - ran - tes Sur ces li -

rall. *a tempo*

li - - lac, jas - mine and rose.
 las et ces jas - mins.

colla voce
(suivez)

a tempo
p cresc.

pp

ppp

8

à Madame Brunet-Lafleur
MADRIGAL
 (MADRIGAL)
 DANS LE STYLE ANCIEN
 (In the old manner)

ROBERT de BONNIÈRES
 Translated by Isabella G. Parker

(Composed in 1871-'73)
 (Original Key, A minor)

VINCENT D'INDY, Op. 4
 (1852-)

Moderato
 (Modéré)

VOICE

Where can you find more charm-ing face or fair - er,
 Qui ja - mais fut de plus char - mant vi - sa - ge,

PIANO

p

A snow - ier neck, where soft hair silk - en lies? — Where was there
 De col plus blanc, de che - veux plus soy - eux; — Qui ja - mais

più f

ev - er form of beau - ty rar - er Than hath my la - dy of
 fut de plus gen - til cor - sa - ge, Qui ja - mais fut que ma

rall.
 (en retenant)

rall.
 (en retenant)

love - li - est eyes!
 Dame aux doux yeux!

espress.

a tempo

Where can you find lips — more sweet, ev - er smil - ing, Un - to whose
 Qui ja - mais eut lè - - vres plus sou - ri - an - tes, Qui sou - ri -

a tempo

e molto legato
P (et très-lié)

a)

smil - ing the fond heart re - plies, — Or breast more chaste, 'neath
 ant ren - dit coeur plus joy - eux, — Plus cha - ste sein sous

molto sostenuto
(très soutenu)

a)

rall.
(en retenant)

veil of gauze be - guil - ing, Than hath my la - dy of love - li - est
guim - pes trans - pa - ren - les, Qui ja - mais eut que ma Dame aux doux

Più lento
(Plus lentement)

eyes! yeux! Where is a voice of
Qui ja-mais eut voix

sempre legato ed espress.
(toujours très-lié et expressif)

mu - sic more en - tranc - ing, Or teeth whose white - ness
d'un plus doux en - ten - dre, Mi - gnon - nes dents qui

più f

e'en the pearl out - vies; Where from a soul more
 bouche em - per - lent mieux; Qui ja - mais fut de

più f

rall.
(en retenant)

ten - der - ness is glanc - ing Than hath my la - dy of
 re - gar - der si ten - dre, Qui ja - mais fut que ma

rall.
(en retenant)

Molto lento e sempre rall.
tr mm (Très-lent et en retenant toujours)

love - li - est eyes, Of love - li - est eyes!
 Dame aux doux yeux, Ma Dame aux doux yeux!

p *dim.* *pp*

à K.
A SEA SONG
(LIED MARITIME)

(Original Key, G)

(Composed in 1896)

VINCENT D'INDY

Translated by Isabella G. Parker

VINCENT D'INDY

(1852 -)

Lento moderato (♩ = 76)
(Modérément lent)

VOICE

p

A - far in the o - cean sink-eth the sun,
Au loin, dans la mer, s'é - teint le so - leil,

PIANO

p

— And the sea is tran - quil and tide - less; The
— et la mer est calme et sans ri - de; le

waves, rip-pling soft - ly, si - lent - ly spread, — And ca -
flot di - a - pré s'é - ta - le sans bruit, — ca - res -

ress the strand as it dark - ens; Thine
 sant la grève as - som - bri - e; Tes

cresc.

eyes, thy faith - less eyes are closed, And my
 yeux, tes traî - tres yeux sont clos, et mon

più f

La *La*

heart is at rest, is calm like the
 cœur est tran - quil - le com - me la

La *La* *La* *La*

sea.
 mer.

poco cresc. *poco sfz* *pp*

La *La* *La* *La*

Più animato (♩=112)
(Plus animé)

p

più f

A - - -
Au

far, on the sea, the
loin, sur la mer, l'o - -

storm com - eth on, And the
rage est le - vé, et la

p

o - - - cean wild - - - ly is
mer s'é - - - meut et bouil -

rag - - - ing; The
lon - - - ne; le

Lad * Lad

waves to the skies mount
flot, jus - qu'aux cieux, s'é -

poco più f

proud - ly a - loft, Then
ri - ge su - perbe, et

fall t'ward tu - mul - tu - ous a -
croule en hur - lant vers les a -

byss - es. Thine
bî - mes. Tes

molto rit.
(très retenu)

molto rit.
(très retenu)

crase.

3

poco meno mosso (♩ = 104)
(un peu moins animé)

eyes, thy faith - less eyes, so sweet, — Deep with-
yeux, tes traî - tres yeux si doux — me re -

dim.

dim.

pp

in my in - most soul are gaz - - ing, And my
gar - dent jus - qu'au fond de l'â - - me, et mon

pp

heart in its pain, my heart in its joy, With
 cœur tor - tu - ré, mon cœur bien heu - reux s'ex -

f

più cresc.

Ad. *

rap - ture as - cends, then breaks
 alte et se bri - se com -

rall. (en retenant)

rall. 3

f

dim.

Ad. *

like the sea!
 me la mer!

Più lento (Plus lent)

p

Ad. *

rall. (en ralentissant)

pp

Ad. *

THE CAPTIVE

(L'ESCLAVE)

THÉOPHILE GAUTIER (1811-1872)

Translated by Nathan Haskell Dole

(Composed about 1872)

EDOUARD LALO

(1823-1892)

Andante non troppo

PIANO

Piano introduction in A major, 9/8 time. The music is marked *Andante non troppo*. The first system features a melody in the right hand with a slur over the first two measures, followed by a triplet of eighth notes. The left hand provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). A triplet of eighth notes is marked with a '4' above it.

Vocal entry and piano accompaniment for the first line of the song. The vocal line begins with a *p* (piano) dynamic. The lyrics are: "A cap - tive and for - got - ten, ill - fat - ed, I / Cap - ti - ve, et peut - être ou - bli - é - e Je". The piano accompaniment features a melody in the right hand and a harmonic accompaniment in the left hand. A *una corda* (sourdine) instruction is present in the piano part.

Vocal entry and piano accompaniment for the second line of the song. The vocal line begins with a *pp* (pianissimo) dynamic. The lyrics are: "dream of my lov - er of yore, Of days no more! / songe à mes jeu - nes a - mours, À mes beaux jours!". The piano accompaniment features a melody in the right hand and a harmonic accompaniment in the left hand. A *pp* (pianissimo) dynamic is also present in the piano part.

pp

Of days no more!
À mes beaux jours!

pp *pp* *pp*

p cresc. *mf* *p*

And up thro' my one win-dow grat - ed, I can fol - low the
Et par la fe - nê - tre gril - lé e Je re - gar - de l'oi -

cresc. *mf* *pp*

cresc.

birds that fly A - cross the sky.
seau joy - eux Fen - dant les cieux!

cresc. *f* *p* *dim.*

p a tempo

O love - ly bird, hope of the mor - row,
Au - près de lui, belle es - pé - ran - ce,

rit. *p*

without taking breath
(sans respirer)

pp *cresc.*

Bear me far on thy wings like a doves! If still he loves!
 Por - te - moi sur tes ai - les d'or, S'il m'aime en - cor!

pp *cresc.*

f *f*

If still he loves!
 S'il m'aime en - cor!

f *dim.*

p poco cresc. *p* *dim.*

And then as a balm for my sor - row, My soul to - day up -
 Et pour en - dor - mir ma souf - fran - ce. Sus - pens mon â - me

p poco cresc. *pp*

pp

on his breast Flow'r-like shall rest!
 Sur son cœur Comme u - ne fleur!

pp *ppp* *ppp*

COUNTESS, IN THY DANCING

(VOUS DANSEZ, MARQUISE)

71

GAVOTTE DES MATHURINS

EUGÈNE BAZOT

Translated by Nathan Haskell Dole

GASTON LEMAIRE

(1854 -)

VOICE *Allegretto* *grazioso*

Count-ess, in thy
Vous dan-sez, mar-

PIANO *leggiere* *mf*

dan - cing Light thou art as air! With thy grace en - tran - cing
qui - se, D'un pied si lé - ger Qu'en pas - sant, la bri - se

pp sostenuto

Flowers can not com-pare. Birds that pierce the a - zure Look with en-vious eye,
Ne peut moins pe - ser, La fleur est sans grâ - ce, Certe, au - près de vous,

While in per-fect meas-ure Swift thy young feet fly. Per-fume sub-tly
L'oi - seau, dans l'es - pa - ce, De vous est ja - loux, Un par - fum qui



wreath - ing, Am - ber - gris and rose, From thy rai - ment
gri - se Fait d'am - bre et d'i - ris, Vient de vous, mar -

p

breath - ing, Where thou go - est, goes. And the fleck of
qui - se, À mon cœur é - pris. La mou - che que

beau - ty On thy lil - y brow Chains my love and
po - se Mar - ton cha - que jour Sur vo - tre front

du - ty, Seals my dear - est vow. Thou'st a roy - al
ro - se, Ap - pel - le l'a - mour. Sur vos noirs che -

dolce

p

pile of ra-ven tress-es Thy white hand ca-ress-es, Frost-ed by thine
 yeux la pou-dre jet-te, Mar-qui-se co-quet-te, Un fri-mas trem-

dolce sosten. *p*

cresc.

art! Bright the brown eyes smile And light-ly cap-ture
 blant Et de vos grands yeux Jail-lit la flam-me

cresc.

cresc.

In a net of rap-ture Thy lov-er's heart. E'en as Co-lin
 Qui pé-nè-tre l'à-me De votre a-mant. Comme en dan-sant

cresc.

to Ja-votte said, glan-cing In her eyes as they were dan-cing, "I'm
 tous deux la ga-vot-te, Co-lin di-sait à Ja-vot-te. "A

più animato

thine, Thou'rt mine?" So when we two trip the meas-ure
 toi Ma foil" Ain - si quand nous al - lons en ca -

p *staccato* *più animato*

spright - ly Hear my heart re - peat - ing light - ly One word
 den - ce Tout au plai - sir de la dan - se, Mon coeur,

f
 Thou'st heard. And my eyes be - tray my ex - ult - a - tion By their
 Sans peur, Ré - pè - te que c'est vous que j'a - do - re Mon re -

mf *f*

p *f*
 ea - ger a - do - ra - tion: They see But thee! Count-ess, close thy
 gard le dit en - co - re Si doux Pour vous! Fer - mez votre é -

p *pp* *mf*

fan that hides thy blush - es! How I love those peach-down flush - es! Those
 - ven - tail. qui m'em - pê - che De voir vo - tre teint de pê - che, Vos

p

Tempo I
grazioso

eyes I prize! Since I love thee mad - ly, Since my heart's on
 yeux Si bleus. Et quand je vous ai - me D'u - ne folle ar -

mf *colla voce pp sostenuto*

fire, Thee I'd die for glad - ly - Crown my heart's de-sire! Thou art beauty's
 deur D'un bon-heur su - prê - me Rem - plis - sez mon coeur: Vous ê - tes trop

jew - el, I am all de - spair; Count - ess, be not cru - el; Hear the
 bel - le, Moi trop mal - heu - reux, Soy - ez moins cru - el - le, Com-blez

p

vows I swear! See the dance so state - ly; La - dy, take my hand
 tous mes vœux! Voy - ez comme on dan - se La main dans la main,

And we'll march se - date - ly, Join - ing Hy - men's band! Count - ess, in thy
 Al - lons en ca - den - ce Jus - qu'au doux hy - men. Vous dan - sez, mar -

dan - cing Light thou art as air! With thy grace en - tran - cing, Flow'rs can
 qui - se, D'un pied si lé - ger Qu'en pas - sant la bri - se Ne peut

leggiero

not com - pare! *più mosso*
 moins pe - ser. (plus vive)

f *ff*

THE NILE

(LE NIL)

D' ARMAND RENAUD

Translated by Isabella G. Parker

(Original Key, E minor)

XAVIER LEROUX

(1863 -)

Moderato

VOICE

PIANO *pp*

The sol emn Nile with its pale wa-ters
 Les eaux du Nil tou-tes pâ-les, s'é-

flow - ing
 cou - lent,

p

mf

Un - der the stars. of sum - mer
Sous les é - toi - les de la

mf

La *La*

night. Ah!
nuit, Ah!

p

La *La*

f Ah!
Ah!

dim.

p

La *La*

pp

A - long the
Des sphinx aux

pp

La *La*

shore sphinx-es dim - ly are show - ing.
 bords, sur deux rangs se dé - rou - lent,

pp

cresc.

f

Ah!
Ah!

pp

Ah!
Ah!

f

pp

ML-777-7

mf *pp*

In mid -
Au mi -

mf *p*

La * *La* *

stream floats our bark so light.
lieu, no - tre bar - que fuit.

ppp

La * *La* *

poco più lento (un peu plus lent)

My dear - est one lean - ing there on the
Le bien - ai - mé, s'ac - cou - dant sur la

pp

La * *La* * *La* *

p *cresc.*

prow. Turns his eyes of
proue, lais - se er - rer sur

pp *mf*

La * *La* * *La* *

ad lib.
(à volonté)

mf *pp* *p a tempo*

love on me now: I with my head re -
moi son oeil doux, Moi, ren - ver - sant la

sf *colla voce*
(suivez) *pp* *p*

clin - ing in the breeze, My gold - en hair up - on his
tête, je se - coue Mes che - veux d'or sur ses ge -

cresc. *p* *cresc.*

mf *rall. cresc. molto* *pp a tempo*

knees. From their vast plain do the
noux. Et les grands sphinx, dans la

a tempo *mf* *colla voce*
(suivez) *pp*

sphinx es - be - hold Our frag - ile boat now
plai ne in - fi - nie, Nous re - gar - dant pas -

mf *p*

ML - 777 - 7

pass - ing near. With min - gled voice
 ser - près d'eux, Con - fu - sé - ment

cresc.

cresc. poco a poco

sf

La * *La* * *La* *

they — soft mu - sic un - fold, They — soft mu - sic un -
 ver - sent une har - mo - nie, Ver - - sent une har - mo -

f

f

La * *La* * *La* *

fold, — That through love's en - chant - ment we
 nie — Qui tombe en a - mour sur nous

rall.

colla voce
(suivez)

La * *La* * *La* *

a tempo

hear. _____
deux. _____

f *a tempo* *mf*

p *mf*

ppp

8^{va}

PROVENCE SONG

(CHANT PROVENÇAL)

MICHEL CARRÉ (1819-1872)

Translated by Isabella G. Parker

JULES MASSENET

(1842 -)

Andantino sostenuto

VOICE

p

Mi - rel - la doth not know she
Mi - reil - le ne sait pas en -

PIANO

p *pp* *ppp*

sempre pp e sostenuto assai

*La **

dolce

hold - eth Such a charm — in her win-some grace!
co - re Le doux char - me de sa beau - té!

mf

She like a love - ly bud un - fold - eth When smiled up - on by sum - mer's
C'est u - ne fleur qui vient d'é - clo - re Dans un sou - ri - re de l'é -

face!
té!

Who know-eth not Mi - rel - la, los - eth Heav'n's
À qui ne con - naît pas Mi - reil - le, Dieu

choic-est gift of treas - ure rare! Her beau - ty a - ri - val re -
 ca - che son plus cher tré - sor! Sa grâ - ce à nulle au - tre pa -

fus - eth With gold - en dress be - yond com - pare!
 reil - le La pa - re mieux qu'un man - teau d'or!

Mi - rel - la doth not know she hold - eth Such a charm in her win - some
 Mi - reil - le ne sait pas en - co - re Le doux char - me de sa beau -

grace! She like a love - ly bud un -
 tel C'est u - ne fleur qui vient d'é -

poco rit.

fold - eth When smiled up - on by sum-mer's face!
 clo - re Dans un sou - ri - re de l'é - té!

poco rit.

p a tempo

Naught dis-turb-eth the dream of pleas - ure — In her heart, pure and
 Rien — ne trou - ble le chas - te rê - ve — De son coeur in - no -

p a tempo

mf cresc. *f*

free from guile. — Smil - ing, she be-holds morn-ing's treas-ure, The
 cent et pur. — El - le rit au jour qui se lè - ve, Le

mf cresc. *f*

f *p*

day — re - plies with a smile. Mi-rel - la doth not know she
 jour lui sou - rit — dans l'a - zur. Mi-reil - le ne sait pas en -

f *pp*

dolce e poco rit.

hold - - eth Such a charm in her win - some
co - - re Le doux char - - me de sa beau -

poco rit.

a tempo

grace!
tél

Shelike a love-ly bud un - fold - eth Whensmiled up -
C'est u - ne fleur qui vient d'é - clo - re Dans un sou -

a tempo

pp poco rit.

on by sum-mer's face, _____ Whensmiled up - on _____ by
ri - re de l'é - té, _____ Dans un sou - ri - - re

colla voce

a tempo

sum - mer's face! _____
de l'é té! _____

a tempo

rall. *ppp*

OPEN THY BLUE EYES

(OUVRE TES YEUX BLEUS)

PAUL ROBIQUET

Translated by Arthur Westbrook

(Original Key, F)

JULES MASSENET

(1842-1912)

Allegro, con molto anima
(Avec assez d'animation)

He (Lui)

VOICE

PIANO

O - pen thy blue eyes now, my
 Ou - vre tes yeux bleus, ma mi -

dar - ling, 'Tis dawn of day;
 gnou - ne; Voi - ci le jour.

On the leaf - y bough trills the star - ling His am'rous
 Dé - ja la fau - vet - te fré - don ne Un chant d'a -

lay. Au - ro - ra with the hue of ros - es
 mour. L'au - rore é - pa - nou - it la ro - se:

Doth tinge the skies; The
Viens a - - - vec moi Cueil -

love - ly mar - gue - rite un - clos - - - es;
tir la mar - gue - rite é - clo - - - se,

My love, a - rise!
Re - veil - le - toi!

My love, a - rise!
Re - veil - le - toi!

p rit.

O - pen thy blue eyes now, my dar - ling,
Ou - vre tes yeux bleus, ma mi - gnon - ne

p rit.

mf She (Elle)

'Tis dawn of day! Why re - gard na - ture's face, which
Voi - ci le jour! À quoi bon con - tem - pler la

un poco meno mosso, molto sostenuto
Tempo I (*un peu moins animé, plus soutenu*)

mf

La.

*

glow - eth In ra - diance bright? No
ter - re Et sa beau - té? L'a -

dim.

sum - mer day such joy be - stow - eth As love's de -
mour est un plus doux mys - tè - re Qu'un jour d'é -

dim.

cresc.

light, From my breast sweet - est songs are
té; C'est en moi que l'oi - seau mo -

soar - ing With con - qu'ring art,
 dule Un chant vain - queur,

f And the rays of sun - light are pour - ing
 Et le grand so - leil qui nous brû - le

rall. ff. *a tempo*
 From out my heart!
 Est dans mon cœur!

rall. ff. *a tempo* *ff cresc.* *rall.*

HOW BRIEF IS THE HOUR

(QUE L'HEURE EST DONC BRÈVE)

ARMAND SILVESTRE (1839-1901)
Translated by Isabella G. Parker

JULES MASSENET
(1842 -)

Non Allegro

VOICE

The hour swift is fly - ing Of Love's brief de - light!
Que l'heure est donc brè - ve, Qu'on passe en ai - mant!

PIANO

pp *sostenuto assai* *dim.*

'Tis gone from our sight, And dream-like, 'tis dy -
C'est moins qu'un mo - ment, Un peu plus qu'un rê -

poco rall. *ten.*

ing; Time steals, on-ward fly - ing, Our love - vi - sions bright.
ve. Le temps nous en - lè - ve Notre en - chan - te - ment.

pp *colla voce* *ten.* *ppp*

a tempo *ten.*

The hour swift is fly - ing, Of Love's brief de - light!
Que l'heure est donc brè - ve, Qu'on passe en ai - mant!

a tempo *p*

pp *lento*

Love's de - light! Be - neath the way's flow The sands soft are
 En ai - mant! Sous le flot dor - mant Sou - pi - rait la

colla voce *pp* *p*

quasi recitativo *a tempo*

sigh - - ing; "Dost love me, or no?" Is it but a
 grè - - ve; Mai - mes - tu vrai - ment? Fût - ce seu - le -

colla voce *sf*

Tempo I

dream, That, dream-like, is dy - ing? — The hour swift is
 ment Un peu plus qu'un rê - ve? — Que l'heure est donc

rall. *sf* *p* *Tempo I*

pp *lento*

fly - ing, Of Love's brief de - light! Love's de - light!
 brè - ve, Qu'on passe en ai - mant! En ai - mant!

dim. *colla voce* *pp*

HAVANAISE

(LA ISLENA — L'ISOLANA)

From the Spanish
English version by Isabella G. Parker

(Original Key, C)

E. PALADILHE
(1844 -

Allegro

PIANO

f *ten.* *sfz* *ten.* *p*

When the plane-trees are
Au mi-lieu des pla-

f *p* *f* *pp*

f *ten.* *sfz* *ten.* *p*

gloom-ing With high arch-es— green, Where the vines bright-ly bloom-ing Sus-
ta-nes Aux lar-ges fron-tons, Oû la fleur des li-a-nes Sus-

pend-ed— are— seen; There my light ham-mock sway-ing, Moves soft—to—and
pend ses—fes-tons; Mon ha-mac se ba-lan-ce, Ber-çant mol-le-

fro Dream - y thoughts i - dly stray-ing Like winds come and go, Thus half a -
 ment Ma rê - veuse in - do - len - ce, Au souf - fle - du vent, Dans un de -

f

sleep in shade — From the burn - ing sun's glare; I — drink
 mi som - meil — À l'a - bri du so - leil Je — m'en -

pp

pp

La *

rich - est per - fume — of tu - lip red and rare, Far in the
 i - vreaux par - fums — du tu - li - pier ver - meil, Dans les nu -

rit. *a tempo* *f*

colla voce *p* *f*

La

cloud - lets blue — Where my eyes are glan - cing, I — be -
 a - ges bleus — Si je plon - ge les yeux En — un —

pp

pp

La *

rit. *f*

hold heav'n un - closed In dreams en - tran - cing! —
 son - ge en - chan - teur — Je — vois s'ou - vrir les cieux! —

colla voce *ff*

a tempo *ten.* *sfz* *p*

f *p* *f* *p*

Ev - er gay and free,
 Li - breet sans sou - ci

Ad * *Ad* *

Thus — to be Dream - ing all the mer - ry day,
 Vi - vrain - si En rê - vant le long du jour

f *p* *f* *p* *f* *p*

Ad * *Ad* * *Ad* *

Vow will we be - guile With a smile, Waft - ing lov - ers' sighs a -
 Ri - re des ser - ments Des ga - lants Et de leurs sou - pirs d'a -

way. Love if we re - ceive, Nev - er give
 mour Se lais - ser ai - mer Et char - mer

While the heart in safe - ty is, Is it not to you,
 Sans ja - mais don - ner son coeur, N'est - ce pas, ma foi,

Tell me true, All the se - cret of bliss? Where the
 Di - tes - moi, Le se - cret du bon - heur? Au mi -

f 3 lento *portando la voce* *a tempo*

plane-trees are gloom-ing With bright arch-es green, Where the
 lieu des pla-ta-nes Aux lar-ges fron-tons, Où la

a tempo

pp

con Ped.

vines, bright-ly bloom-ing, Sus-pend-ed are seen; There my
 fleur des li-a-nes Sus-pend ses-fes-tons; Mon ha-

light ham-mock sway-ing, Moves soft to and fro, Dream-y
 mac se ba-lan-ce, Ber-çant mol-le-ment Ma rê-

thoughts i-dly stray-ing, Like winds come and go. Thus half a-
 veuse in-do-len-ce, Au souf-fle du vent Dans un de-

pp

sleep in shade — From the burn-ing sun's glare, I — drink
 mi som - meil — À l'a - bri du so - leil, Je — m'en -

p

rit. *a tempo* *f*

rich - est — per - fume — of tu - lip red and rare, Far in the
 i - vreaux par - fums — du tu - li - pier ver-meil, Dans les nu -

colla voce *a tempo* *f*

pp

cloud-lets blue — Where my eyes are glanc-ing, I — be -
 a - ges bleus — Si je plon - ge les yeux En un -

p

rit. *f*

hold heav'n un - closed In — dreams en - tran - cing! —
 son - ge en - chan - teur — Je — vois s'ou - vrir — les cieux! —

rit. *ff*

a tempo *ten.* *ten.*

p *f* *p* *f*

*Lead **

f *p* *f* *p* *f* *p*

When the eve - ning star shines a - far, Then on bal - co - ny a -
 Quand l'é - toi - le luit Dans la nuit S'ac - cou - der sur son bal -

f *p* *f* *p* *f* *p*

bove, Soft - est words to hear Of lov - er dear
 con, É - cou - ter les vœux D'un a - mou - reux

Mur-mur - ing his song of love, Then to bid him weep
 Qui mur - mu - re sa chan - son. Le lais - ser pleu - rer

With — sighs so deep, While your face all smil - ing
 Et — sou - pi - rer En ri - ant de son ar -

is, Is it not to you, Tell — me — true,
 deur, N'est - ce pas, ma fois, Di - tes - moi,

lento 3 *portando la voce* *p* *a tempo*
 All the se - cret — of bliss? Where — the
 Le se - cret du — bon - heur? Au — mi -

plane trees are gloom-ing With high arch-es green, Where the
lieu des pla-ta-nes Au lar-ges fron-tons, Où la
a tempo

pp

con Ped.

vines bright-ly bloom-ing, Sus-pend-ed are seen, There my
fleur des li-a-nes Sus-pend-ses fes-tons; Mon ha-

light ham-mock sway-ing, Moves soft to and fro, Dream-y
mac se ba-lan-ce Ber-gant mol-le-ment, Ma rê-

thoughts, idly stray-ing, Like winds come and go. Thus, half a-
veuse in-do-len-ce, Au souf-fle du vent Dans un de-

f

sleep in shade — From the burn - ing sun's glare, I — drink
 mi som - meil — À la - bri du so - leil Je — m'en -

pp

p

rich - est — per - fume — of tu - lip red and rare: Far in the
 i - vre aux par - fums — du tu - li - pier ver - meil, Dans les nu -

rit. *fa tempo*

rit. *a tempo* *f*

cloud-lets blue — Where my eyes are glancing, I — be -
 a - ges bleus — Si je plon - ge les yeux En — un —

pp

p

hold heav'n un - closed in — dreams en - tran - cing! —
 son - ge en - chan - teur Je — vois sou - vrir — les cieux! —

rit. *f*

colla voce *rit.* *f* *ff*

8

GOOD MORNING, CLAIRE!

(BONJOUR, SUZON!)

(AUBADE)

ALFRED DE MUSSET (1810-1857)

Translated by Nathan Haskell Dole

ÉMILE PESSARD

(1843 -)

Moderato assai (♩ = 104)

PIANO

mf elegante

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato assai' with a quarter note equal to 104 beats per minute. The dynamics are 'mf' (mezzo-forte) and 'elegante'.

pp

Good morn-ing, Claire, good morn-ing, Claire, my wood-land
Bon-jour, Su-zon! Bon-jour, Su-zon! ma fleur des

pp *molto leggiero*

The first vocal system features a single vocal line with lyrics. The piano accompaniment continues with a light, delicate texture. Dynamics include 'pp' (pianissimo) and 'molto leggiero'.

pp

flow'r! And art thou still, and art thou still our pret-tiest
bois! Ès-tu tou-jours, ès-tu tou-jours la plus jo-

The second vocal system continues the melody and accompaniment. The piano part maintains its light texture. Dynamics include 'pp' (pianissimo).

maid-en? From I-ta-lia's shores I am come this hour With stores of
li-e? Je re-viens, — tel — que — tu me vois, D'un grand voy-

The third vocal system concludes the piece. The piano accompaniment provides a final harmonic support. Dynamics include 'pp' (pianissimo).

p

bright-est mem-o-ries lad-en. Thro' Pa-ra-
 a-ge-en I-ta-li-e. Du pa-ra-

pp

mf

dise I wan-dered long, I fash-ioned rhymes, Love was my
 dis j'ai fait le tour, J'ai fait des vers, chan-té là-

cresc.

Ad. * *Ad.* * *Ad.* *

p

song! What's that to thee, dear, what to thee,
 mour; Mais que t'im-por-te, que t'im-por - -

rit.

rinf.

rit.

Ad. * *Ad.* * *Ad.* * *Ad.* *

pp a tempo

dear! I wan-der be-fore thy door, my fair. Look forth and
 te! Je pas-se de-vant ta mai-son; Ou-vre ta

ten. a tempo

pp una corda

Ad. *

see, dear! Look forth and see, — dear! I — wan-der be-fore thy door, my
 por - te, ou - vre ta por - te! Je — pas - se de - vant — ta mai-

tre corde rinf.

f *p rit. molto* *mf a tempo*

fair! — Good morn-ing, Claire! Good morn-ing, Claire!
 son! — Bon - jour, Su - zon! Bon - jour, Su - zon!

f *p colla voce* *mf a tempo*

p

When we
 Je t'ai

pp molto leggiero

part-ed the flow'rs were in their prime: Did not thy heart new joy dis -
 vu - e au temps — des li - las, Ton cœur joy - eux ve - nait d'é -

pp

cov - er! And yet thou saidst: "'Tis not the time, 'tis not the
clo - re, Et tu di - sais: "Je ne - veux pas, je ne veux

pp

time to choose a lov - er." While I was
pas Qu'on m'ai - me en - co - re." Quas - tu fait

p

mf regretfully

gone what's been thy fate? Who goes too soon re- turns too
de - puis mon dé - part? Qui part trop tôt re - vient trop

mf

p carelessly

late; What's that to me, dear, what to me,
tard; Mais que m'im - por - te, que m'im - por -

p *rinf.* *rit.*

dear? I wan-der be-fore thy door, my fair! Look out and
 te! Je pas - se de - vant ta mai - son, Ou - vre ta

pp a tempo
ten. a tempo
dim. pp una corda

Ped. * Ped. *

see, dear! look out and see, dear! I wan-der be-fore thy door, my
 por - te! ou - vre ta por - te! Je pas - se de - vant ta mai -

mf
tre corde rinf.

Ped. * Ped. * Ped. *

fair: Good morn - ing, Claire! Good morn - ing, Claire!
 son: Bon - jour, Su - zon! Bon - jour, Su - zon!

f *p rit. molto* *mf a tempo*
f p colla voce mf a tempo

Ped. * Ped. *

p

Ped. * Ped. *

SERENADE (SÉRÉNADE)

109

EUGÈNE ADENIS

Translated by Isabella G. Parker

(Original Key, D)

GABRIEL PIERNÉ, Op. 7

(1863 -)

Allegretto (♩ = 112)

PIANO

*mf**mezzo voce*

Up - on the breast of night _____ A star is gleam - ing bright,
Au sein des nuits tout dort, _____ L'é - toi - le brille en - cor, —

*pp**i due Pedale*

The wind is soft be - low, _____ Where li - lacs blow; _____
Le vent se tait là - bas, _____ Dans les li - las. _____

pp

Be - neath the fo - liage blest _____ The bird has
Sous le feuil - lage a - mi, _____ L'oi - seau s'est

p

gone to rest.— Come, the for-est gloom Sheds rich per-fume; Up-on the
 en - dor - mi.— Viens, les bois char - més Sont em - bau - més; Au sein des

p

breast of— night, Yes, a star is gleam-ing bright, Come, O thou my
 nuits tout dort. Oui, l'é - toi - le brille en - cor, Viens, ô mon a -

love, for I am thine, Be on - ly mine! Let our sweet mus-ings
 mour, je t'ap - par - tiens, Sois toute à moi! Lais - sons er - rer nos

mf *pp*

wan - der Through paths of per-fume and of song;
 â - mes Sur les par - fums et les chan - sons.

Let our love to dreams be long.
 Ai - mons - nous, ai - mons, rê - vons.

p
 But a - las! are my la - bors in vain?
 Mais hé - las! est - ce en vain que ma voix

leggiere

No, ech - o re - sponds yet a - gain.
 Fait gé - mir l'é - cho de ces bois?

Come, soft is the air, Night is so fair, Ah! come! Ah! come!
 Viens, l'air est si doux Au - tour de nous, Ah! viens! Ah! viens!

poco rit. *a tempo*

Ah! Up - on the breast of night
 Ah! Au sein des nuits tout dort,

A star is gleam - ing bright, The wind is
 L'é - toi - le brille en - cor, Le vent se

p

soft be - low Where li - lacs grow.
 tail là - bas, Dans les li - las.

mf

Be - neath the fo - liage blest
 Sous le feuil - lage a - mi,

p

pp

The bird hath gone to rest. Come, the forest
L'oi - seau s'est en - dor - mi. Viens, les bois char -

pp

p

gloom Sheds rich per - fume; Up - on the breast of night,
més Sont em - bau - més; Au sein des nuits tout dort.

p

Yes, a star is gleam - ing bright. Come, O thou my
Oui, l'é - toi - le brille en - cor, Viens, ô mon a -

mf

love, For I am thine, Be on - ly mine!
mour, je t'ap - par - tiens, Sois toute à moi!

mf

pp

Let our sweet mus-ings wan - der Through paths of per-fume and of
 Lais - sons er - rer nos â - mes Sur les par - fums et les chan -

pp

song; _____ While our fond hearts grow fond - er
 sons, _____ Le temps où nous ai - mâ - mes _____

molto rit. *a tempo*

Time fly-eth, and we are gone, _____ O
 S'en - vo - le et nous pas - sons. _____ Ai -

colla voce *a tempo*

rit.

Love! _____ O Love! _____
 mons! _____ Ai - - - mons! _____

rit.

LULLABY

(BERCEUSE)

HIPPOLYTE LUCAS

Translated by Alexander Bluess

(Original Key)

J. GUY ROPARTZ

(1864 -)

Lento (Assez lent)

PIANO

p

Now, ye lit - tle folk, Let all noise a - bate and
 O pe - tits en - fants, Voi - ci l'heure OÙ tout bruit

peace dwell in the house! In pray'r kneel in your
 cesse en la de - meure. Pri - ez en vo - tre

cresc.

ti - ny beds, Be sure to mind with bet - ter
 lit cou - chés, Pro - met - tez bien d'ê - tre plus

cresc.

f

grace; — All out - bursts of pas - sion and wrath —
 sa - ges, Les tré - pi - gne - ments — et les ra - ges

mf

dim.

Blot your soul — with the stain of sin! —
 Sont de gros, — de très gros pé - chés! —

p *f* *f*

p

Hush! hush! go to sleep; You will see an an - gel —
 Do - do, dou - ce - ment, Vous ver - rez un ange en dor -

pp

poco animato
 (un peu plus animé)

fair. — You will see the man - ger In
 mant — Vous ver - rez la crèche el - le -

mf *f*

sempre legato
 (toujours bien lié)

which our gen - tle Sa - viour, the Son of God, was
 même OÙ l'en - fant Dieu, Sau - veur su - prême, Na -

p

dim. *p*

born as a frail help - less babe, Sur - round - ed by
 quit tout ché - tif et souf - frant; Et puis u - nis -

p

cresc. *p*

shep - herds a - dor - ing, and three Kings, come from
 sant leurs hom - ma - ges, Les ber - gers près des

mf

farth - est East, Their price - less treas - ures be -
 trois Rois Ma - ges, A - vec les oi - seaux Va - do -

p 3

mf *p*

stow - - - ing. Hush! hush! go to sleep,
rant, Do - do, dou - ce - ment

pp

f *f* *pp*

Tempo I

You will see an an - gel fair.
Vous ver - rez un ange en dor - mant.

mf

poco più lento
(un peu plus lent)

Not on - ly to your moth - er dear. You cause sad - ness and bit - ter tears,
Non seu - le - ment à vo - tre mè - re Vous cau - sez u - ne peine a - mè - re

mf *p* *mf*

You that were born to be her joy: But the gen - tle
Vous nés pour fai - re son bon - heur: Mais au ciel Jé -

mf *p* *f*

Je - sus is griev - ed by your faults; for to — His
 sus se cha - gri - ne, Cha - que faute a - joute une é -

p *f* *p*

crown Ev - 'ry trans - gres - sion adds a thorn. —
 pine À la cou - ron - ne du Sei - gneur. —

f *f* *mf* *mf*

pp *poco rit.*
 Hush! hush! go to sleep; You will see an an - gel —
 Do - do, dou - ce - ment, Vous ver - rez un ange en dor -

ppp

a tempo
 fair. —
 mant. —
a tempo

mf *p* *pp* *pp* *pp*

WHY WITH YOUR LOVELY PRESENCE HAUNT ME? (SI VOUS N'AVEZ RIEN À ME DIRE)

VICTOR HUGO (1802-1885)

ROMANCE

Translated by Arthur Westbrook

Baroness WILLY de ROTHSCHILD

Moderato

VOICE

Why with your love-ly pres-ence haunt me, If there is naught that
Si vous n'a-vez rien à me di-re, Pour-quoi ve-nir au-

PIANO

p

you would tell? Your witch-ing smile is but to taunt me, Yet
près de moi? Pour-quoi me fai-re ce sou-ri-re Qui

e'en a king might fear its spell. Your witch-ing smile is but to taunt me,
tour-ne-rai-t la tête au roi. Si vous n'a-vez rien à me di-re

p

Yet e'en a king might fear its spell. Why with your love-ly
Pour-quoi ve-nir au-près de moi? Si vous n'a-vez rien

f

pres - ence haunt me, If there is naught that you would tell?
à me di - re Pour - quoi ve - nir au - près de moi?

If you would teach me
Si vous n'a - vez rien

no wise sto - ry, Why warm - ly press my hand, I pray?
à m'ap - pren - dre, Pour - quoi me pres - sez - vous la main?

While ten - der dreams of heav'n - ly glo - ly En - chant your spir - it as you stray?
Sur le rêve an - gé - lique et tendre Au - quel vous son - gez en che - min?

p

While ten-der dreams of heav'n-ly glo-ry En-chant your spir-it as you stray!
 Si vous n'a - vez rien à m'ap-pren-dre, Pour-quoi me pres-sez - vous la main,

p *f*

If you would teach me no wise sto - ry, Why warm-ly press my hand, I
 Si vous n'a - vez rien à m'ap-pren - dre, Pour - quoi me pres - sez - vous la

rit.

pray?
main?

a tempo *p* *rall.*

a tempo *p*

If 'tis your wish that I should leave you, Why pass this way so soon a-gain?
 Si vous vou - lez que je m'en ail - le, Pour-quoi pas - sez - vous par i - ci?

a tempo *p*

I trem-ble when my eyes per-ceive you;— 'Tis my joy and a-las! my pain:
 Lors-que je vous vois, je tres-sail-le:— C'est ma joie et c'est mon sou-ci.

If 'tis your wish that I should leave you, Why pass this way so soon a-gain?
 Si vous vou-lez que je m'en ail-le, Pour-quoi pas-sez-vous par i-ci?

If 'tis your wish that I should leave you, Why pass this way so soon a-
 Si vous vou-lez que je m'en ail-le, Pour-quoi pas-sez-vous par i-

b2.
gain?
ci?

a tempo

à Madame Pauline Viardot

THE BELL

(LA CLOCHE)

(Composed in 1856)

VICTOR HUGO (1802-1885)
Translated by Arthur Westbrook(Original Key, D \flat)CAMILLE SAINT-SAËNS
(1835-)

Andante sostenuto

PIANO *pp una corda*

pp

Lone _____ in thy dark old tow'r _____ with tur - rets scarred and
 Seule _____ en ta som - bre tour _____ aux faî - tes den - te -

drear, Whence thy deep voice de - scends on the roofs clus - t'ring
 lés, D'où ton souf - fle des - cend sur les toits é - bran -

near, O bell, high o - ver all, _____ 'mid the clouds thou art
 lés, Ô clo - che sus - pen - du - e au mi - lieu des nu -

hung, — Which so of - ten re - sound to thy clam - or - ous tongue. —
 é - es, Par ton vas - te rou - lis si sou - vent re - mu - é —

es, In shad - ow now thou sleep - est, hushed — is ev - 'ry
 Tu dors en ce mo - ment dans l'ombre, — et rien ne

sound, In the midst of the dark - ness dwells si - lence pro -
 luit Sous ta voû - te pro - fonde où som - meil - le le

meno p
 found! Oh! — when draws near a
 bruit! Oh! — tan - dis qu'un es -

soul, and, tho' no word is spo - ken,
prit qui jus - qu'à toi s'é - lan - ce.

Soars up to thee on high through si - lence yet un -
 Si - len - ci - eux aus - si, con - tem - ple ton si -

pp
 bro - ken, Dost not some in - stinct feel -
 len - ce, Sens - tu, par cet ins - tinct

Vague - ly bless - ed and dear - Which must ev - er re -
 vague et plein de dou - ceur Qui ré - vè - le tou -

pp

veal — that a sis — ter is near? — In this
 jours — u — ne sœur, à la sœur, — Qu'à cette

morendo

hour of re — pose — when the twi — light is
 heure où s'en — dort — la soi — rée ex — pi —

morendo

cresc.

dy — ing, A soul — is near to thee;
 ran — te, Une âme — est près de toi,

tre corde cresc.

like thee, it, too, is ery — ing;
 non moins que toi vi — bran — te,

Cry - ing with sol - emn sound to the
Qui bien sou - vent aus - si jette un

blue vault on high, And doth
bruit so len - nel, Et se

mourn in its love e'en as
plaint dans l'a - mour com - me

thou in the sky! thou in the sky!
toi dans le ciel! toi dans le ciel!

p *cresc.* *p* *cresc.*

f *dim.* *espress.*

And doth mourn in its love even as
Et se plaint dans l'a-mour com-me

thou in the sky,
toi dans le ciel'

espress.

pp

in the sky!
dans le ciel!

dim. *pp* *dolciss.*

ppp

MOONLIGHT

(CLAIR DE LUNE)

(Original Key, D)

CATULLE MENDES (1841-)

CAMILLE SAINT-SAËNS

Translated by Isabella G. Parker

(1835 -)

Un poco Allegretto *sotto voce*

VOICE

With-in — the grove — so dream-
 Dans la — fo - rêt — que crée —

PIANO

pp
con Ped.

— y wend — ing, — I walk
 un ré — ve — Je vais —

at eve — the for — est lone. —
 le soir — dans la — fo - rêt; —

Ap - pears — thy frail — im - age, —
Ta frère — i - ma — ge m'ap -

— my own, — Be - side me — each mo - ment —
— pa - rait — Et che - mine — a - vec moi —

at - tend — ing.
sans trè — ve.
pp

Or is it not thy film - y veil, —
N'est - ce pas là ton voi - le fin, —

— Like va - por through the dark-ness gleam - ing? Or is it not the
 — Brouil-lard lé - ger dans la nuit bru - ne? Ou n'est - ce que le

moon-light beam - ing A - cross the pine-tree's shad - ow pale?
 clair de lu - ne À tra - vers l'om - bre du sa - pin?

And these tears that
 Et ces lar - mes,

ev - er are burn - ing Can they be my
 sont - ce les mien - nes Que j'en - tends cou -

cresc.

own ten-der tears? Or can it
 ler dou - ce - ment? Ou se peut -

cresc.

be, as it ap - pears, — That thou to
 il ré - el - le - ment — Qu'à mes cô -

più cresc.

sf

rit. *a tempo dim.* *poco rit.*

me art in tears re - turn -
 tés, en pleurs, tu vien -

rit. *a tempo dim.* *poco rit.* *p*

a tempo

ing?
 nes?

a tempo *pp*

EVENING

(LE SOIR)

MICHEL CARRÉ (1819-1872)

Translated by Isabella G. Parker

(Published in 1885)

(Original Key, D \flat)

AMBROISE THOMAS

(1811-1896)

Andante sostenuto

PIANO *p*

pp

rit.

pp

dolce assai

The earth, _____ parched at e - ven, Is
La terre _____ em - bra - sé - e At -

pp una corde

wait - ing that heav - en The fresh dew may bring.
tend - la ro - sé - e Qui tom - be des cieux!

Cool - er winds are -
La cha - leur - s'a -

blow - ing, Blest re - lief be - stow - ing. The birds sweet - er
pai - se, On res - pire à l'ai - se, L'oi - seau chan - te

sing, The birds - sweeter sing.
mieux, L'oi - seau - chan - te mieux.

dim. *pp*

Shad - ows, deep de - scend - - ing, From the trees are
 Le feuil - la - ge som - - bre Cou - - vre de son

bend - ing Where fond lov - ers meet.
 om - bre Les a - mants heu - reux

While the star-beams ten - - der
 Et plus d'une é - toi - - le

pp

cresc.

Thro' their veil of splen - - dor Tell love's sto - ry
 À tra - vers son voi - - le, Parle aux a - mou -

dim. rit.

sweet, While star-beams ten - der Tell love's sto - ry
 reux, Plus d'une é - toi - le Par - - le aux a - mou -

pp riten.

pp smorz.

sweet, love's sto - ry sweet, love's sto - ry sweet.
 reux, aux a - mou - reux, aux a - mou - reux.

a tempo

tr. smorz.

A LOVE SONNET

(SONNET D'AMOUR)

A. de SAINEVILLE
Translated by Isabella G. Parker

(Original Key, D \flat)

FRANCIS THOMÉ
(1850 -)

Largamente *Moderato ma tempo rubato* *dolce* *string.*

VOICE

Gold-en the sun-light, beam-ing bright-ly, Gild-eth with lus-tre
Sous le so-leil_ qui les_ i - ri - se, En do-rant leur re -

PIANO

f *p* *colla voce*

rall. *a tempo* *string.*

rich_ thy hair. I_ would fain_ through thy tress-es fair_ Like zeph-yr be float-ing so
flets_ soy- eux_ Je_ vou-drais dans tes blonds_ che-veux_ pas - ser lè-ger com-me la

colla voce *a tempo* *colla voce*

rall. *a tempo*

lightly;— And on thy charm-ing neck where shin-eth One_ bright curl wav-ing in the soft
bri - se, Et sur ton cou_ char- mant, où_ frise U - ne bou-cle aux plis on-du-

a tempo

rall. *con anima*

air, How would I breathe per-fume most rare, That in my soul it - self en-
leux, En res - pi - rer, vo - lup - tu - eux, Een - i - vrant par-fum qui me

colla voce

Più lento

shrin eth. Then if by chance In care-less mood—
gri - se. Comme au ha - sard, sans y pen - ser, —

cresc. colla voce

una corda

string. rall. a tempo

Wouldst thou in - deed ac - count it rude— Should I, as all my soul de - sir - eth,
Se - rait-ce vrai - ment t'of - fen - ser— Si sur tes lè - vres de - ce - ri - se

colla voce *p colla voce* *a tempo*

p cresc.

On thy lips, my gen - tle dove, — Led by the love thy charm in - spir - eth
Je met - tais, sa - chant ta - pai - ser — A - vec l'a - mour que tu m'a pri - se,

p *cresc.*

f con grand anima molto rit. a tempo molto cresc. f

Pour out my soul, ah, pour out my soul in one kiss of love? —
Tou - te ma vi - e, — Tou - te ma vi - e en un bai - ser? —

f *colla voce* *a tempo* *molto cresc.* *f*

THE SIGH

(SOUPIR)

THÉOPHILE GAUTIER (1811-1872)
Translated by Isabella G. Parker

CHARLES M. WIDOR
(1845-)

Andantino *p*

VOICE

From my breast dropt a love-ly flow-ret, — So
J'ai lais - sé — de mon sein de nei - ge — Tom -

PIANO

p

cresc.

bright, yet was the stream its grave; A - las! A - las! A -
ber un oeil - let rouge à l'eau, Hé - las! Hé - las! Hé -

cresc.

las! I know not how I can re - store it, All wet, — all cold in the dark
las! Com-ment, com-ment le re - pren - drai - je, Mouil - lé — par l'on - de du ruis -

pp

pp

wave. _____
seau! _____

p I see now the swift wa - ters
Voi - là le cou - rant qui l'en -

bear thee, _____
traî - ne

Blos - som fair with col - ors so bright; _____ Ah,
Bel oeil - let aux vi - ves cou - leurs, _____ Pour -

cresc.

why must fate thus from me tear thee? — My tears are thine, thou dear de -
quoi tom - ber dans la fon - tai - ne? — Pour t'ar - ro - ser j'a - vais mes

sf *ff*

light. _____
fleurs, _____

p My tears are thine, thou dear de -
Pour t'ar - ro - ser j'a - vais mes

pp

dim. *p* *pp*

light. From my breast dropt a love - ly flow - ret, So
 pleurs. J'ai lais - sé de mon sein de nei - ge Tom -

sf

bright yet was the stream its grave; A - las! A - las! A -
 ber un œil - let rouge à l'eau; Hé - las! Hé - las! Hé -

cresc.

cresc.

las! I know not how I can re - store it, All wet, all cold in the dark
 las! com - ment, com - ment le re - pren - drai - je Mouil - lé par l'on - de du ruis -

f

f

wave. A - las! A - las!
 seau, Hé - las! Hé - las!

cresc.

ff

ff

sf

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